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YOSHIHIRO TATSUMI

BLACK BLIZZARD

The Legendary 1956 Thriller by the Creator of A DRIFTING LIFE



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ALSO BY YOSHIHIRO TATSUMI

The Push Man and Other Stories

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Good-Bye

A Drifting Life

Edited, designed, and lettered by Adrian Tomine.

Translated by Akemi Wegmüller.

Title logo designed by Tim Hensley.

Special thanks to Mitsuhiro Asakawa and Jonathan Bennett.

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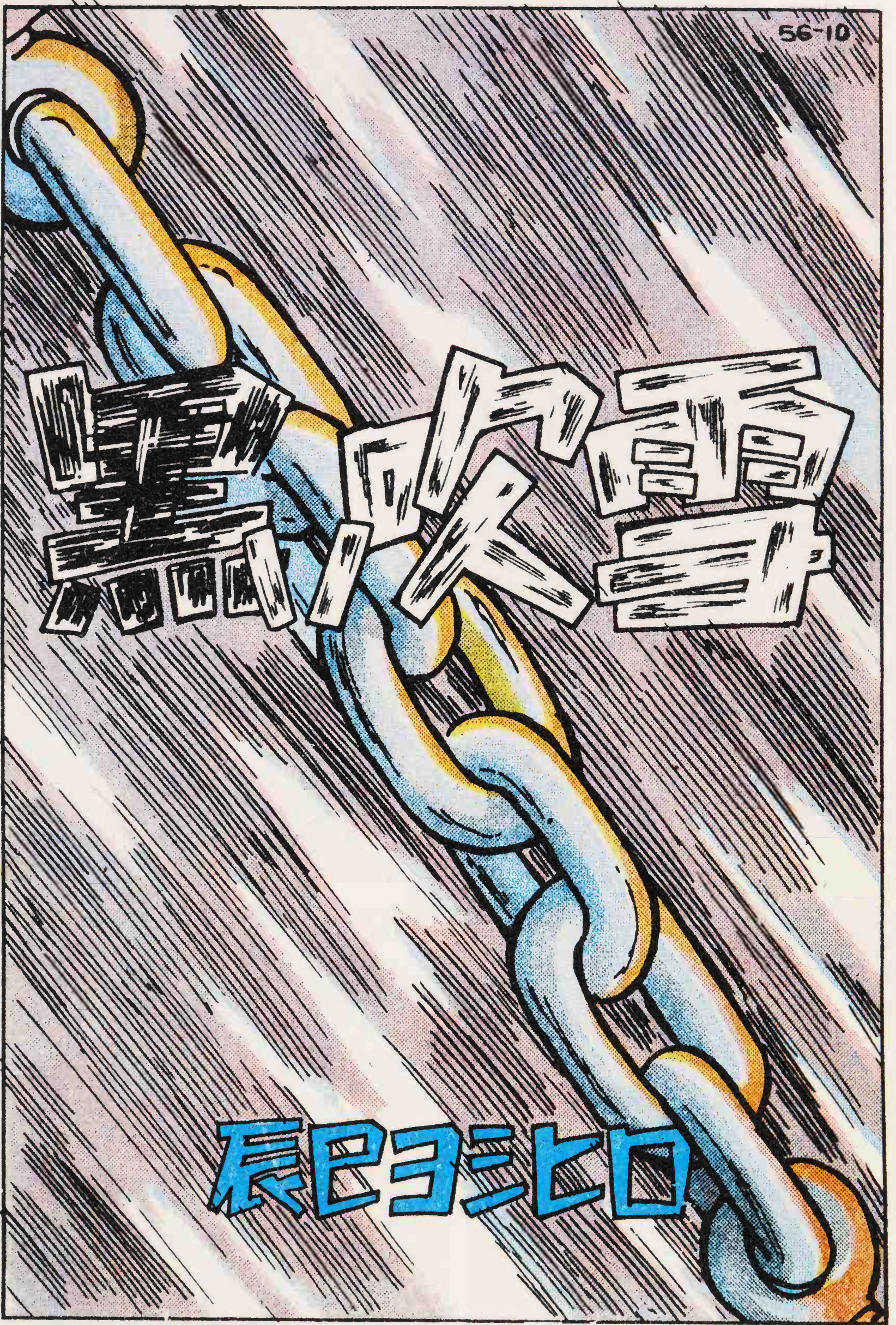
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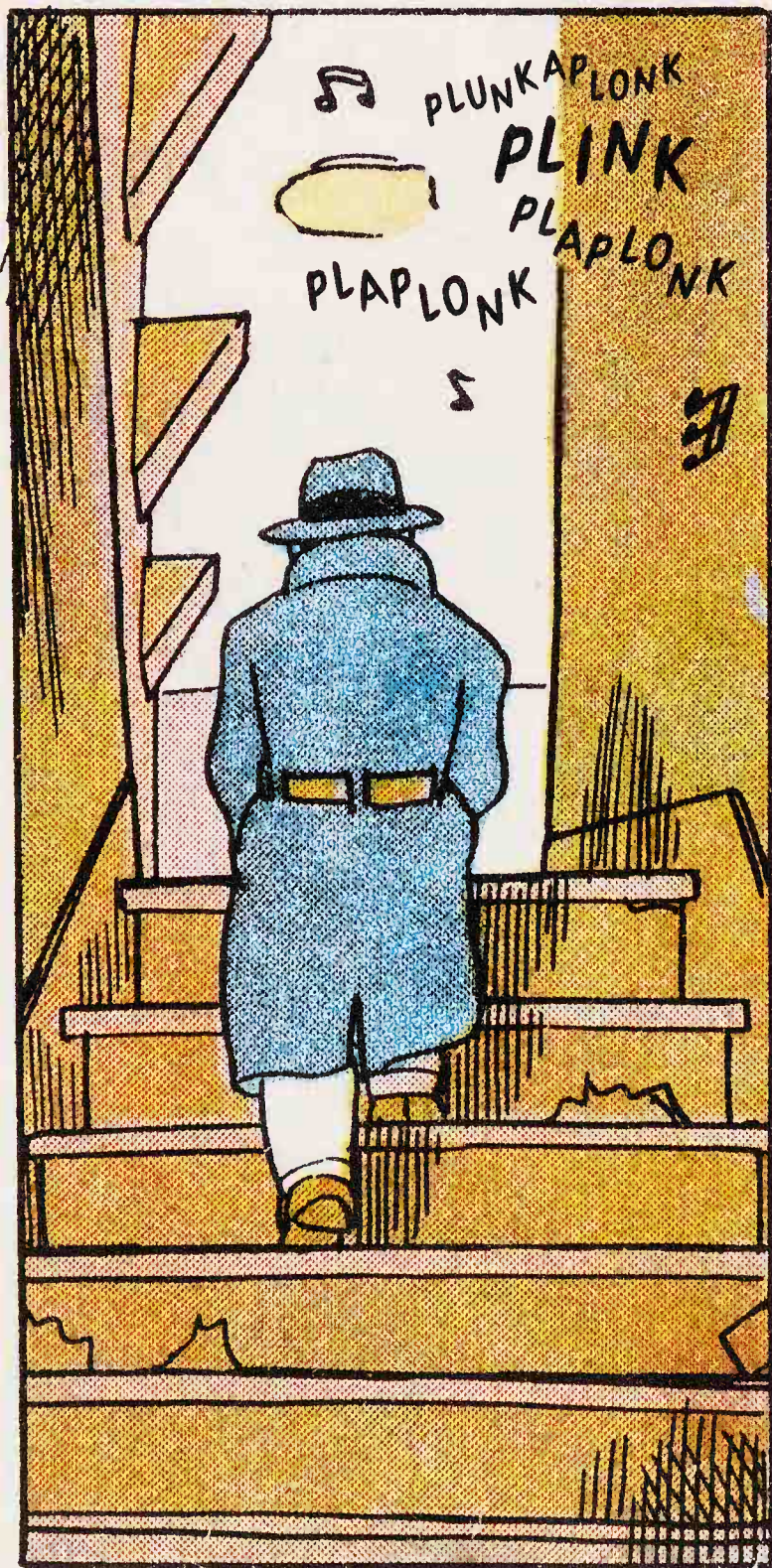
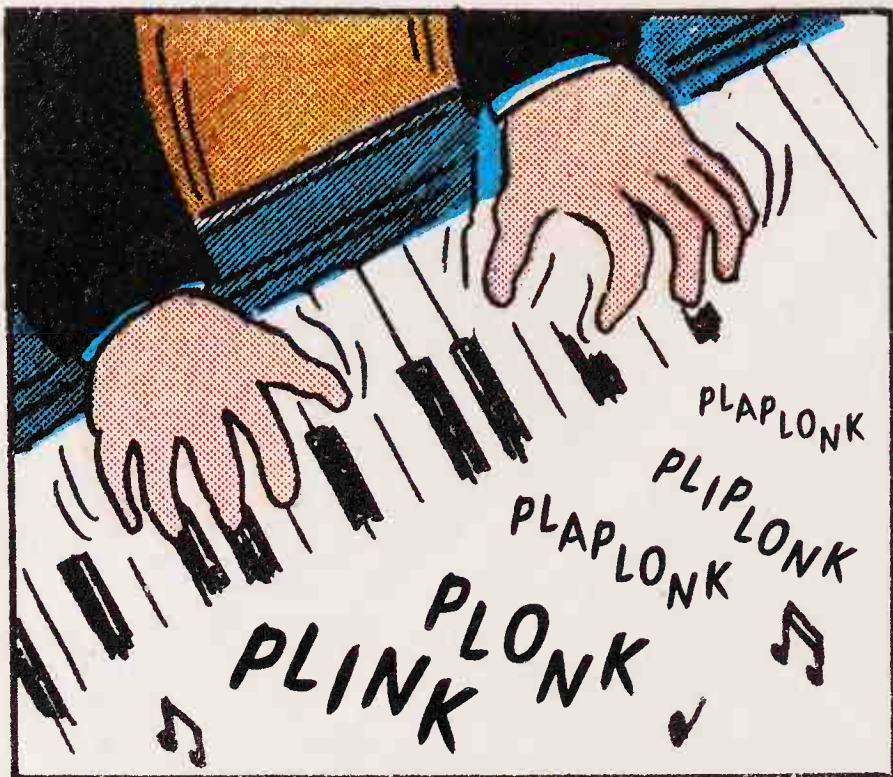
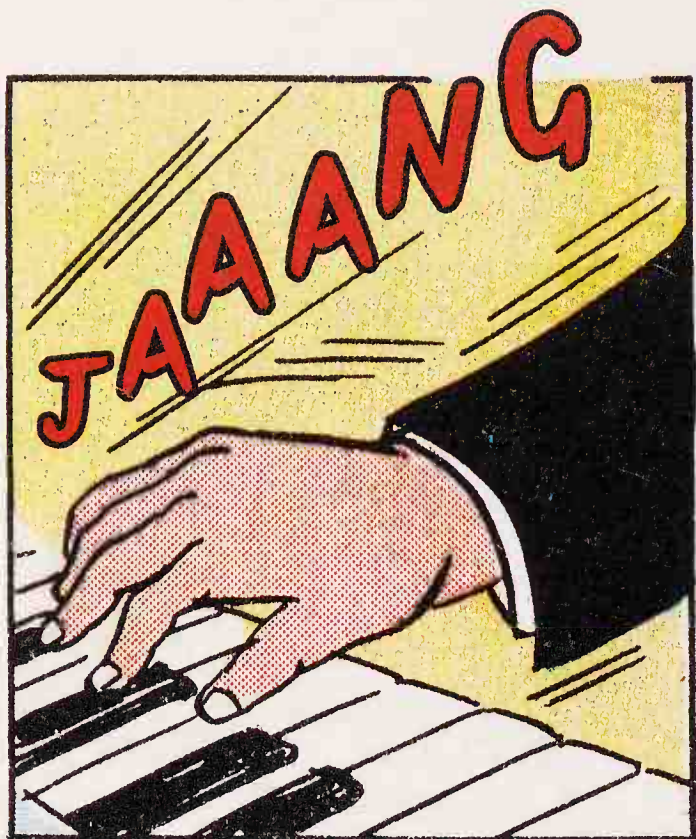
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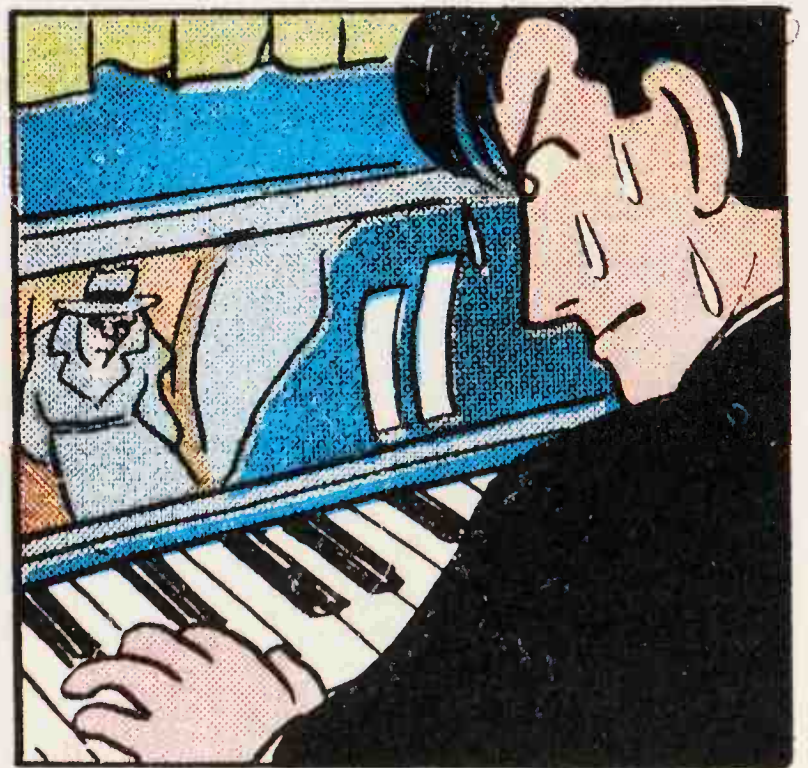
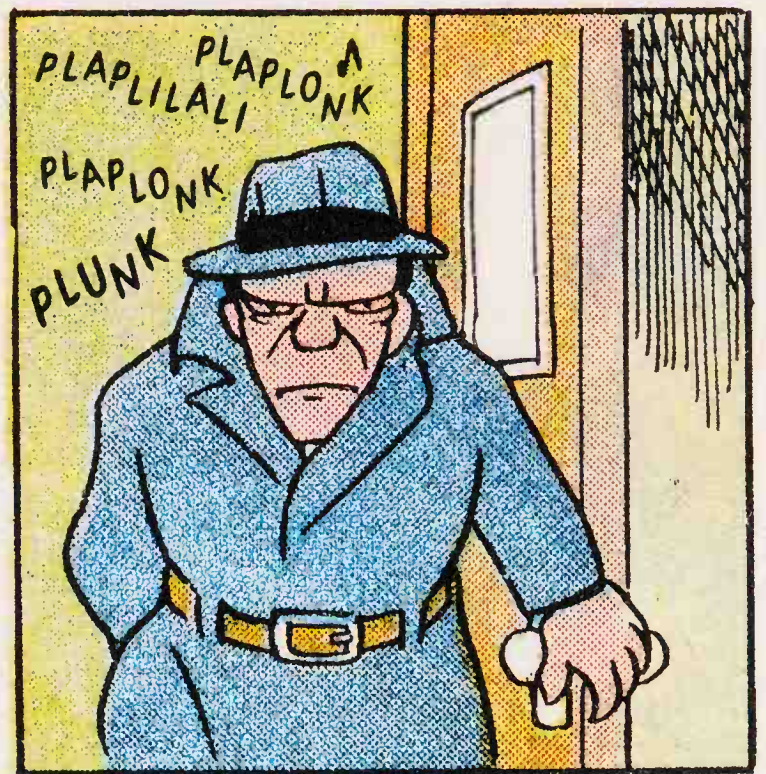
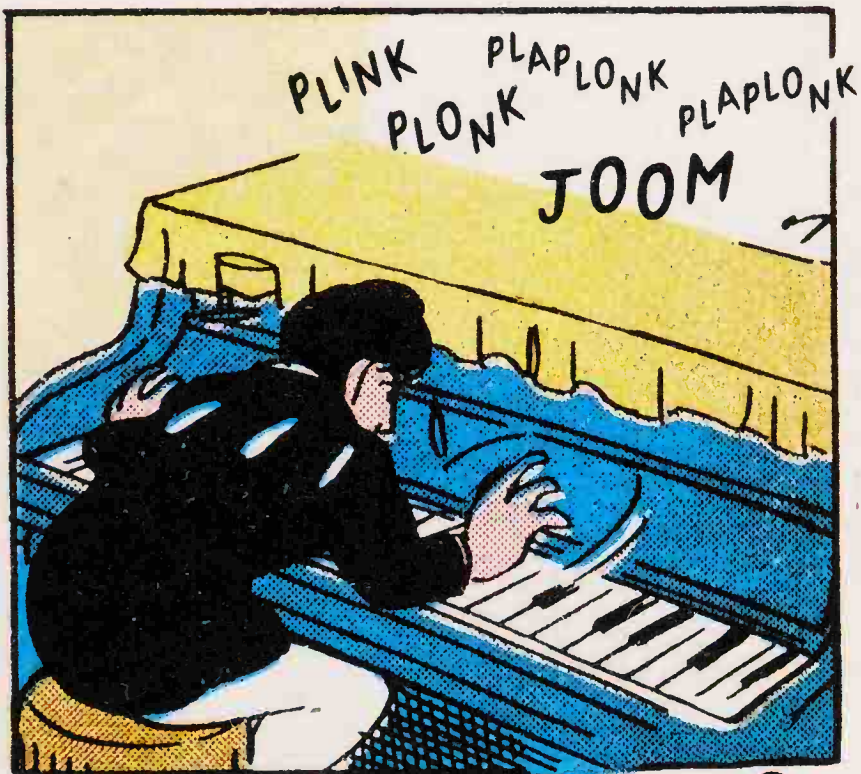
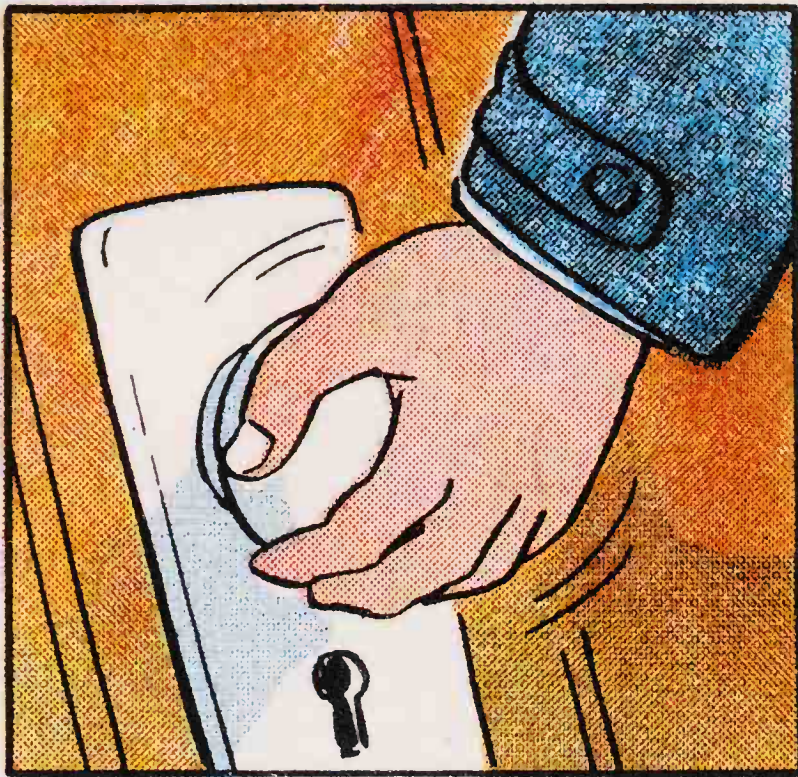
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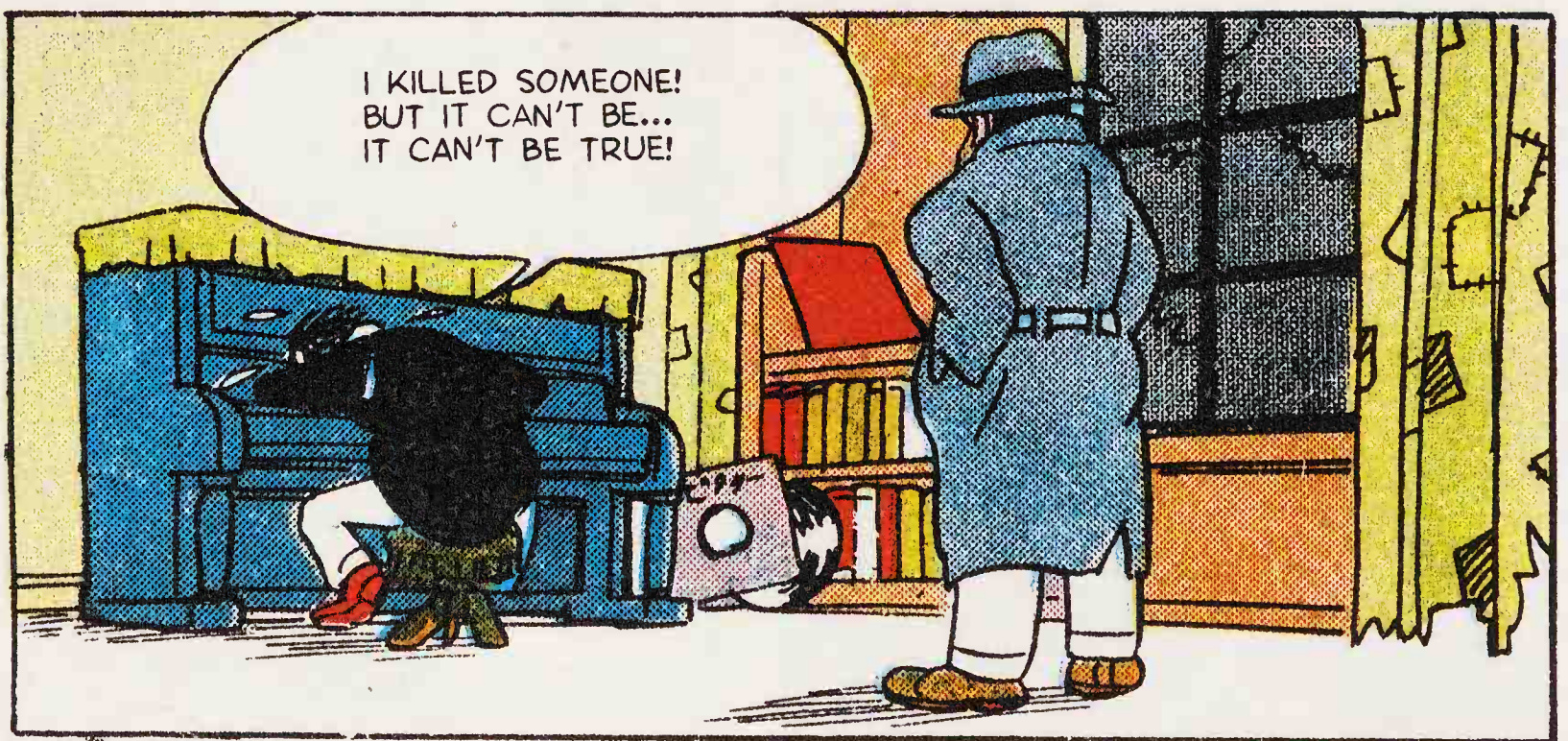
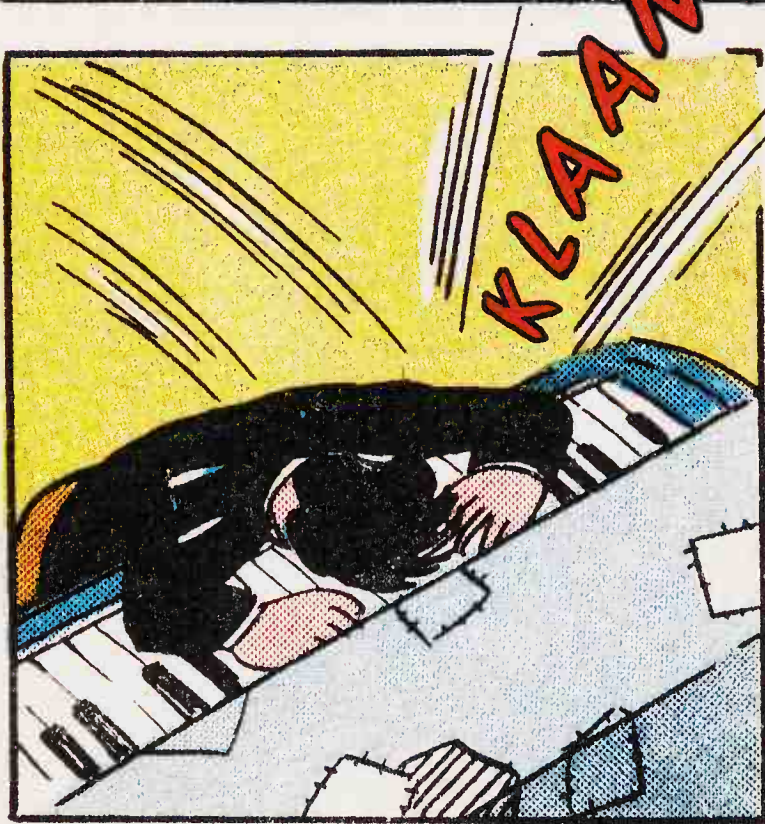


LARGE TEXT: BLACK BLIZZARD

BLUE TEXT: YOSHIHIRO TATSUMI







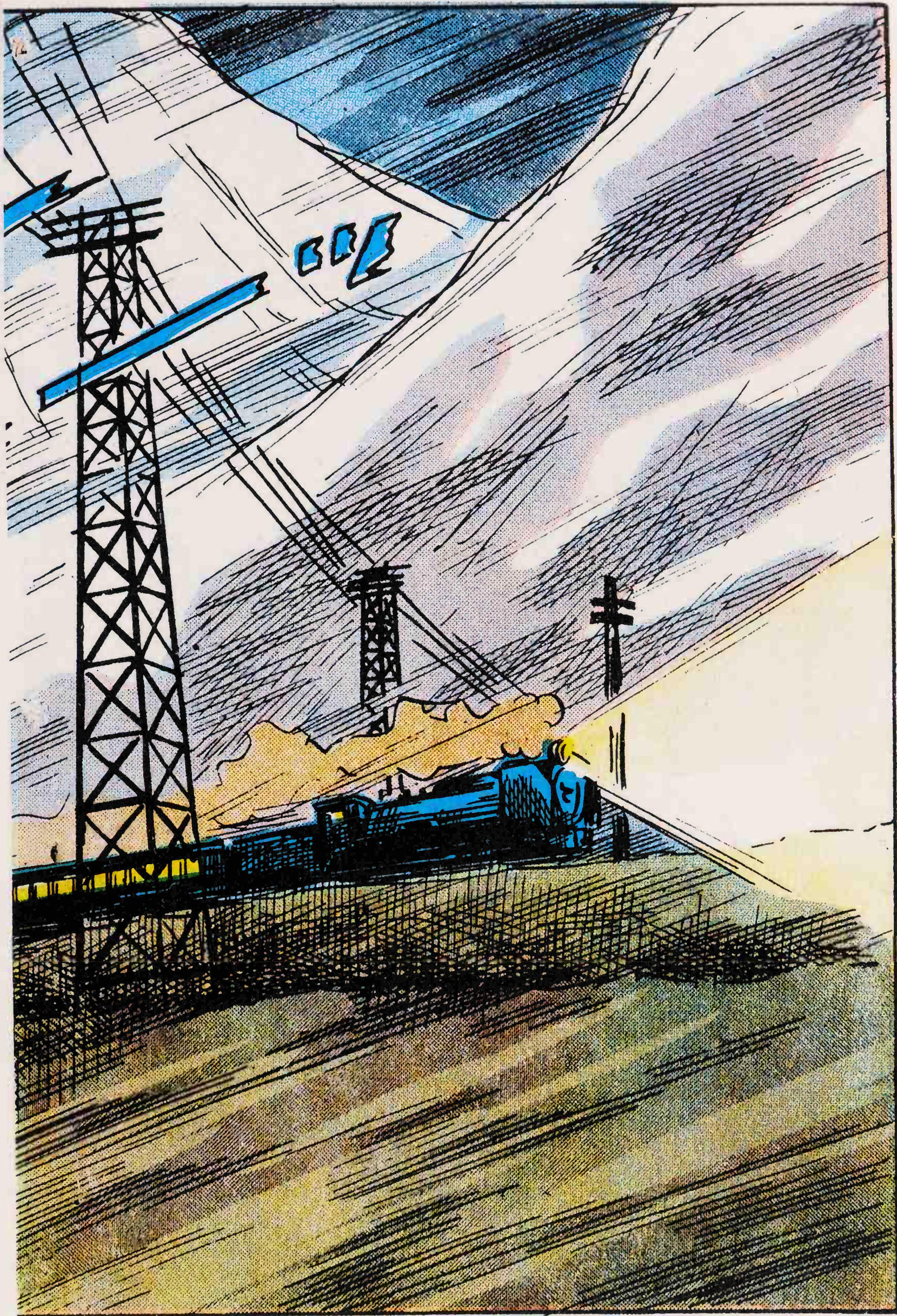
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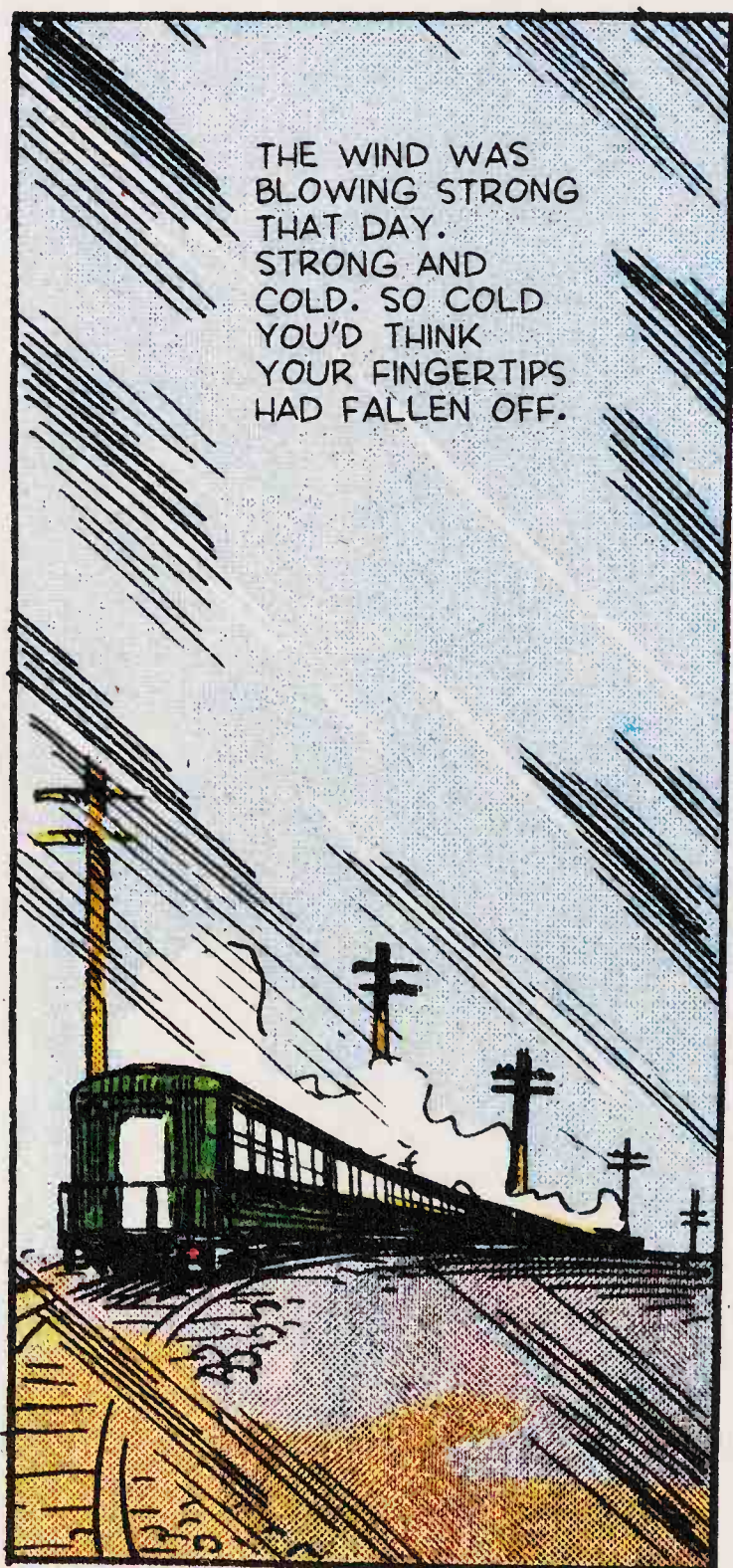
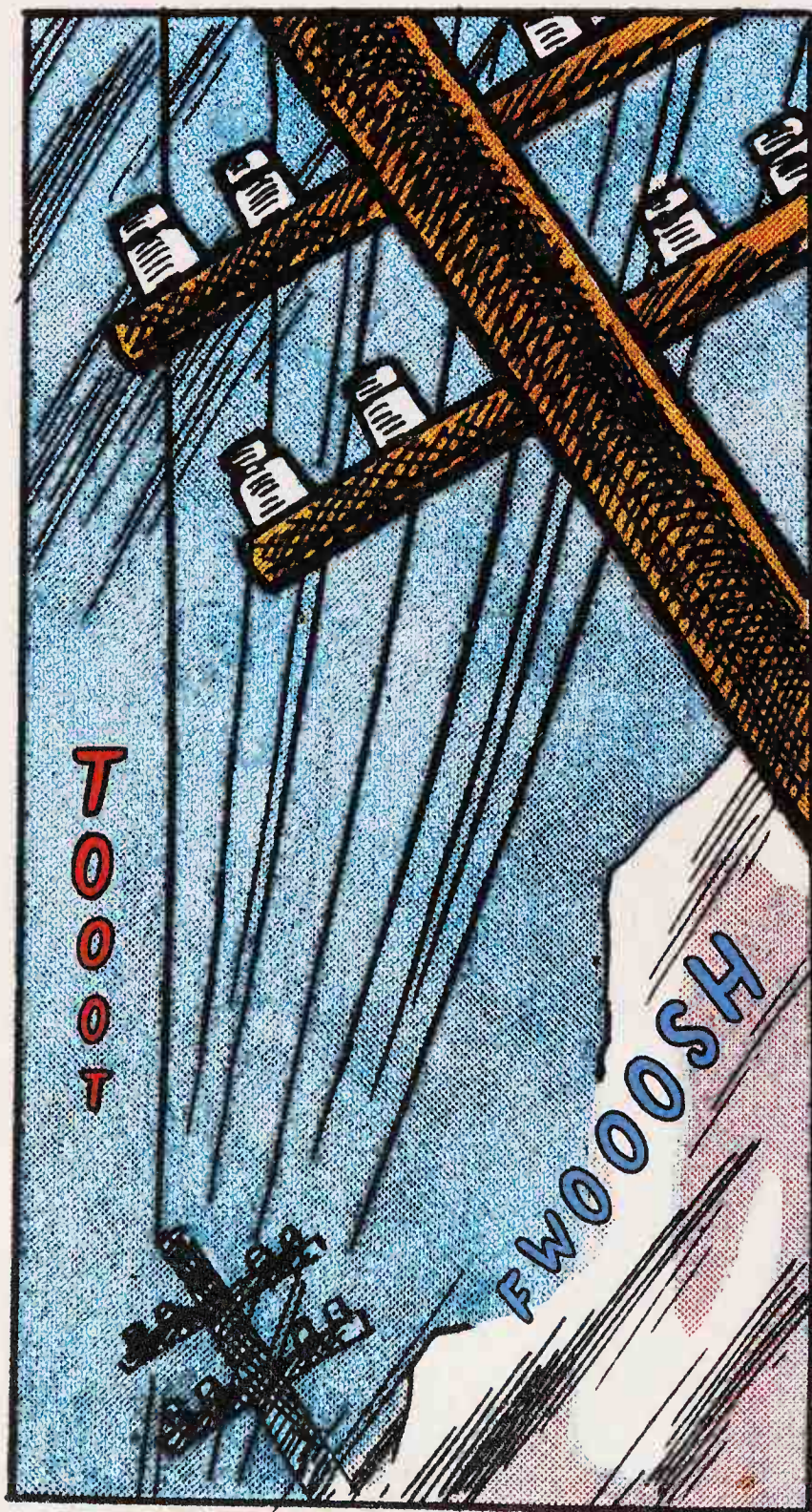
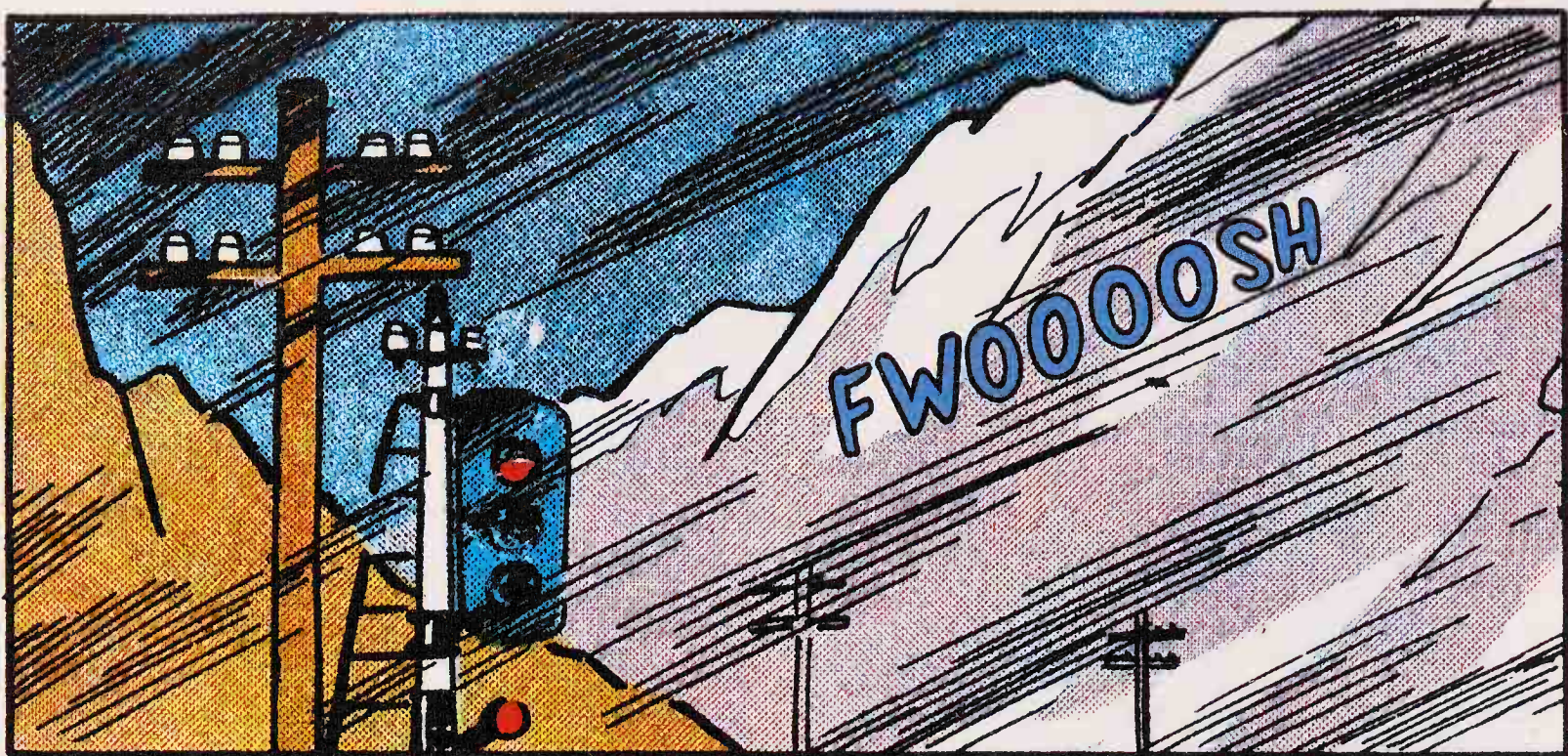


YOSHIHIRO TATSUMI

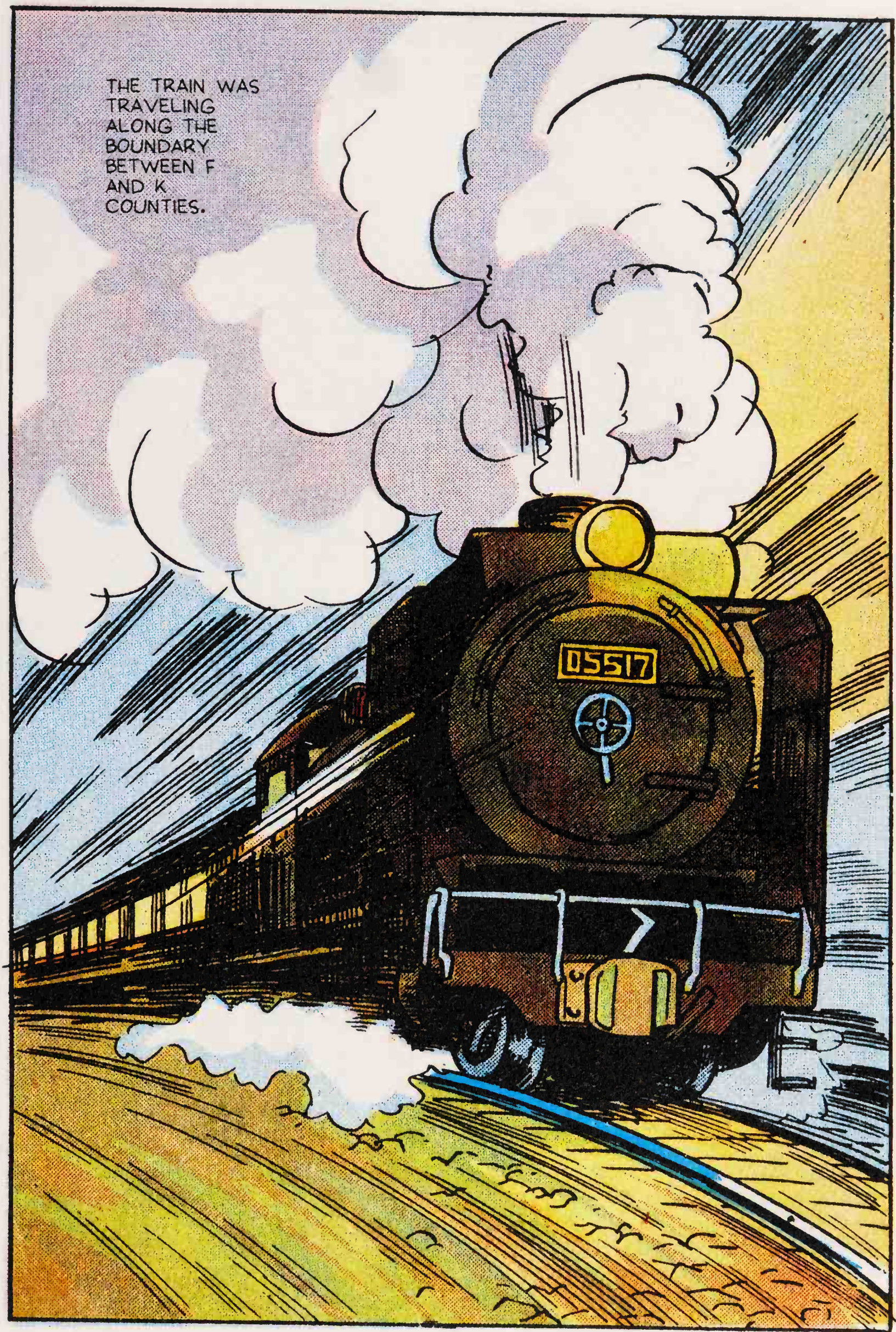


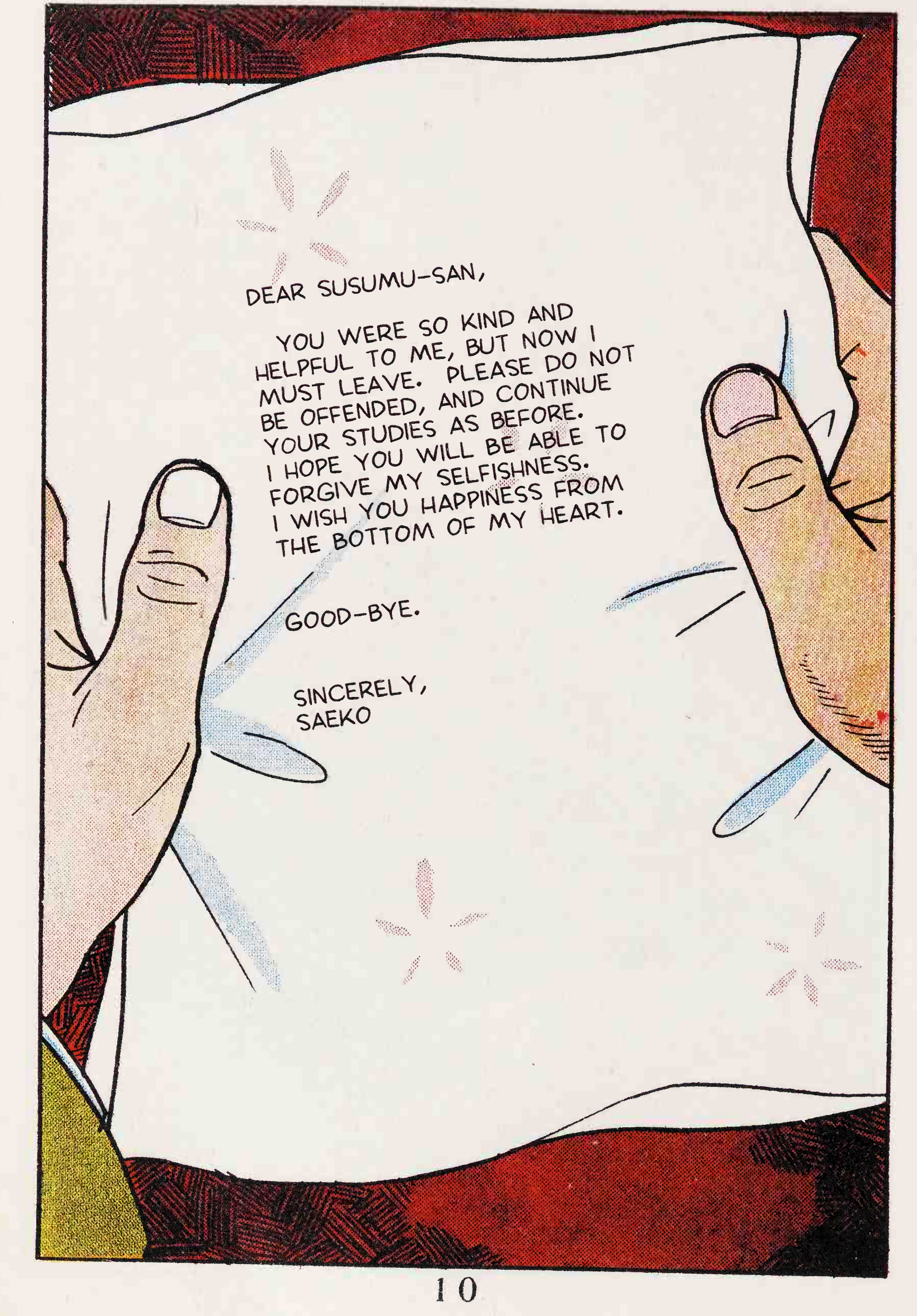
SOUND EFFECTS: FW0000SH





THE TRAIN WAS
TRAVELING
ALONG THE
BOUNDARY
BETWEEN F
AND K
COUNTIES.



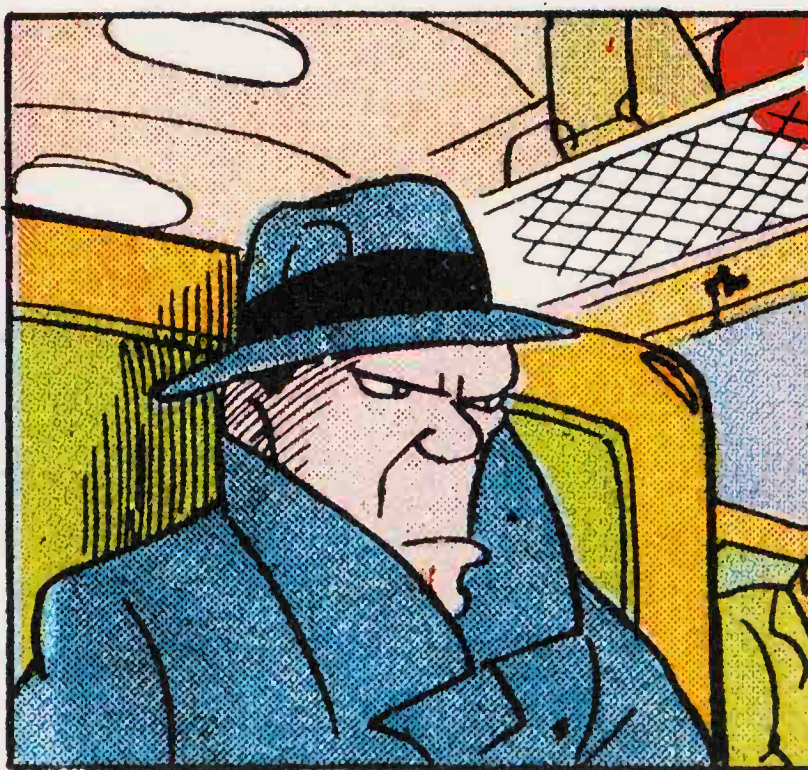
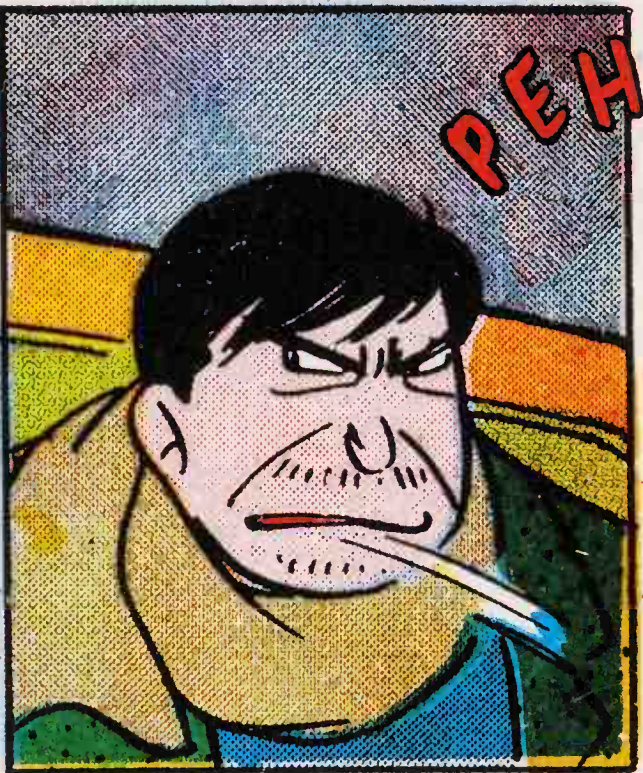
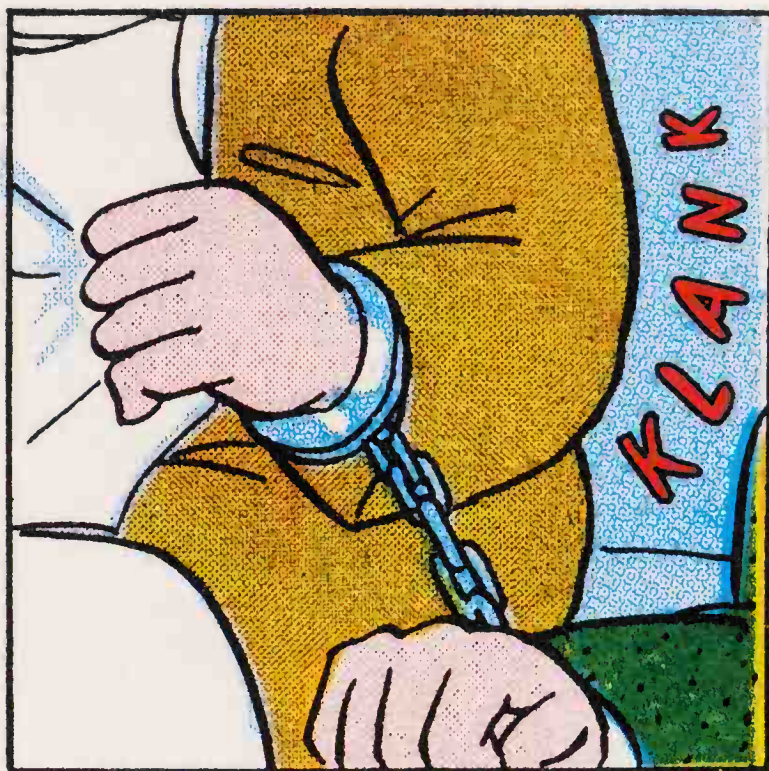


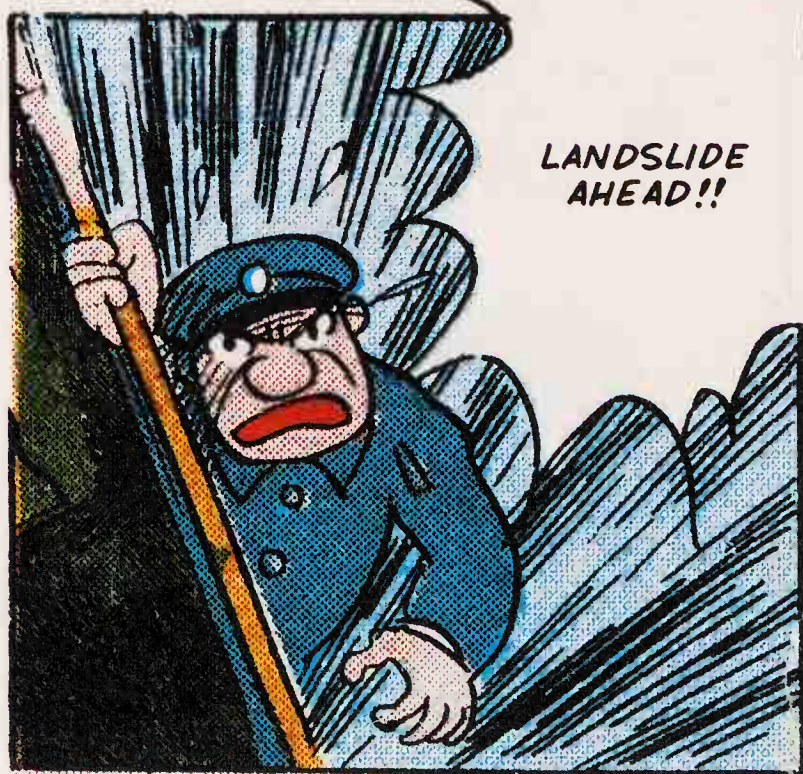
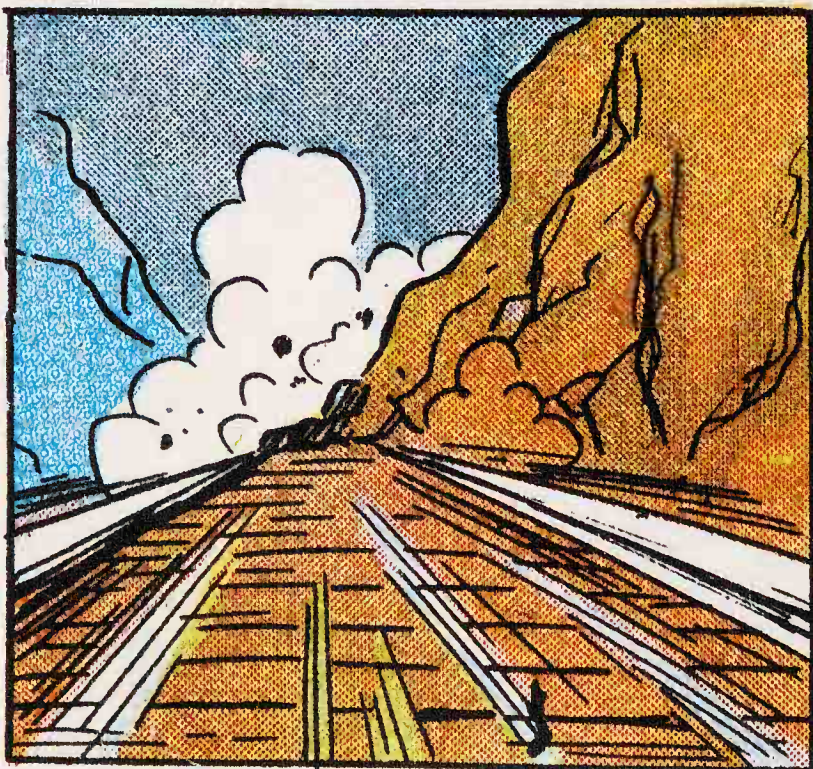
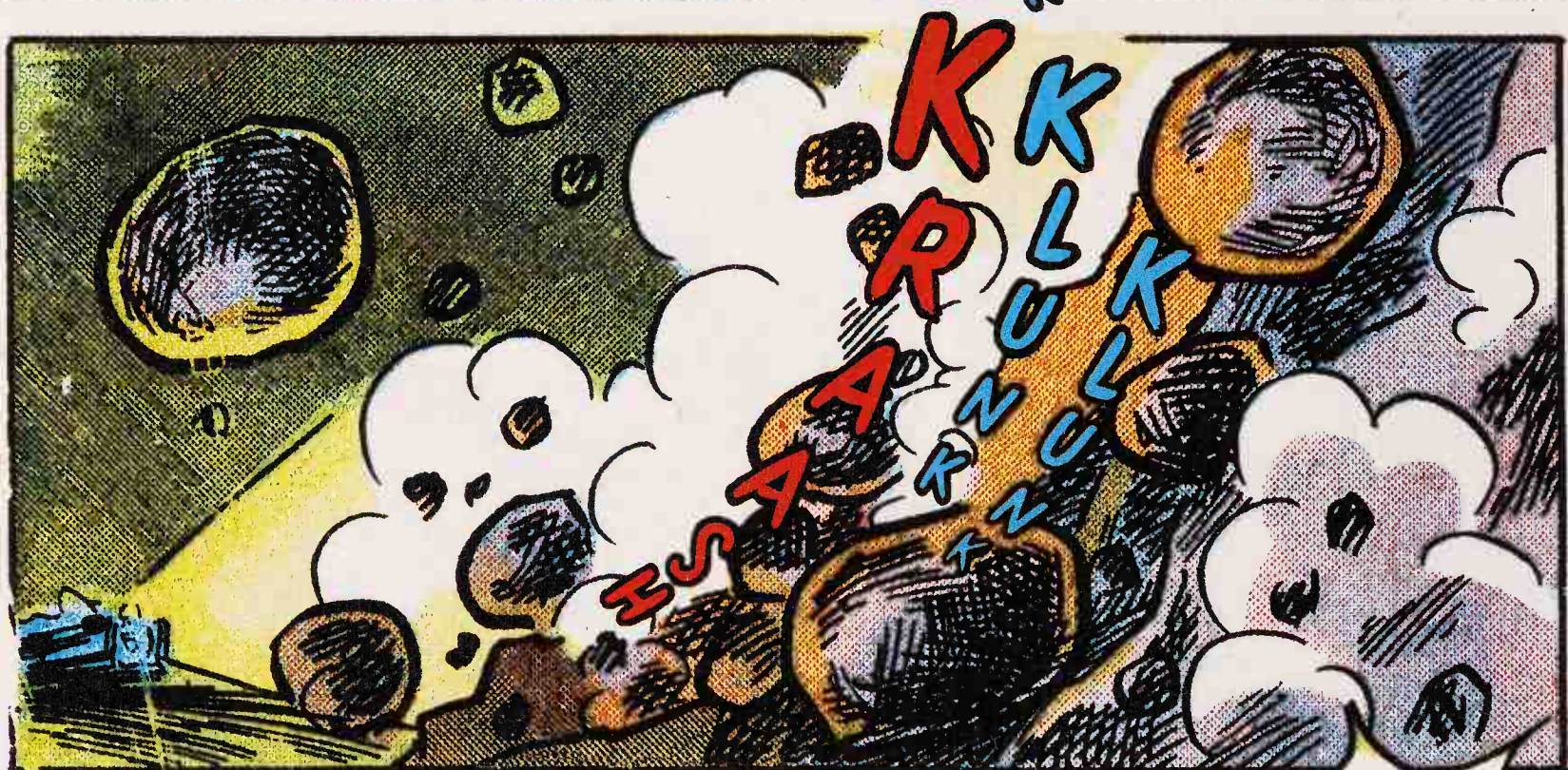
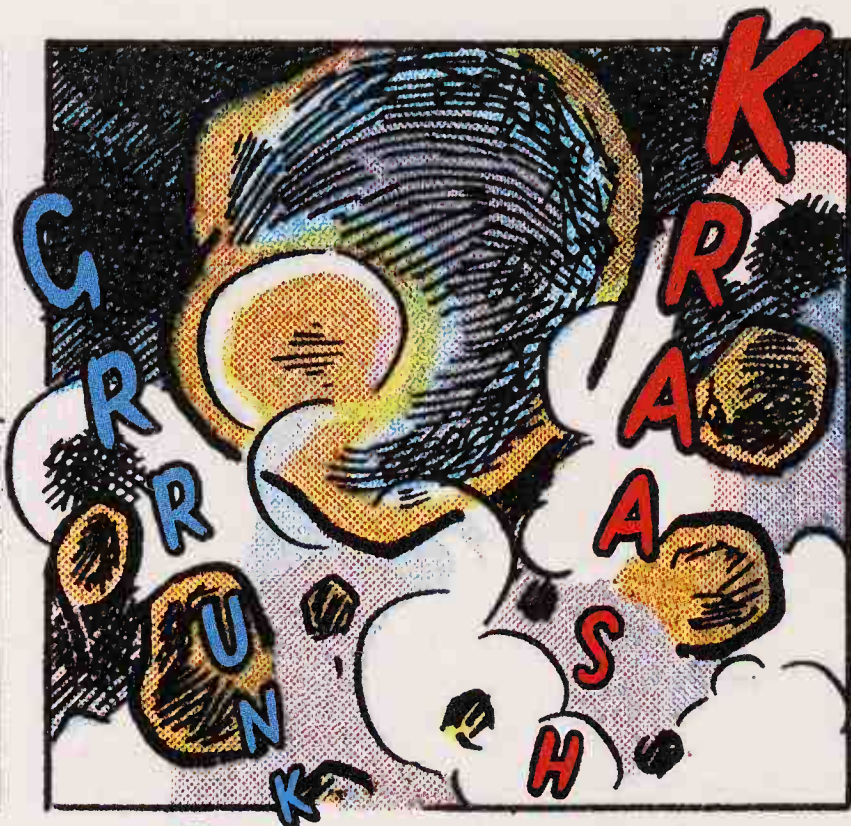
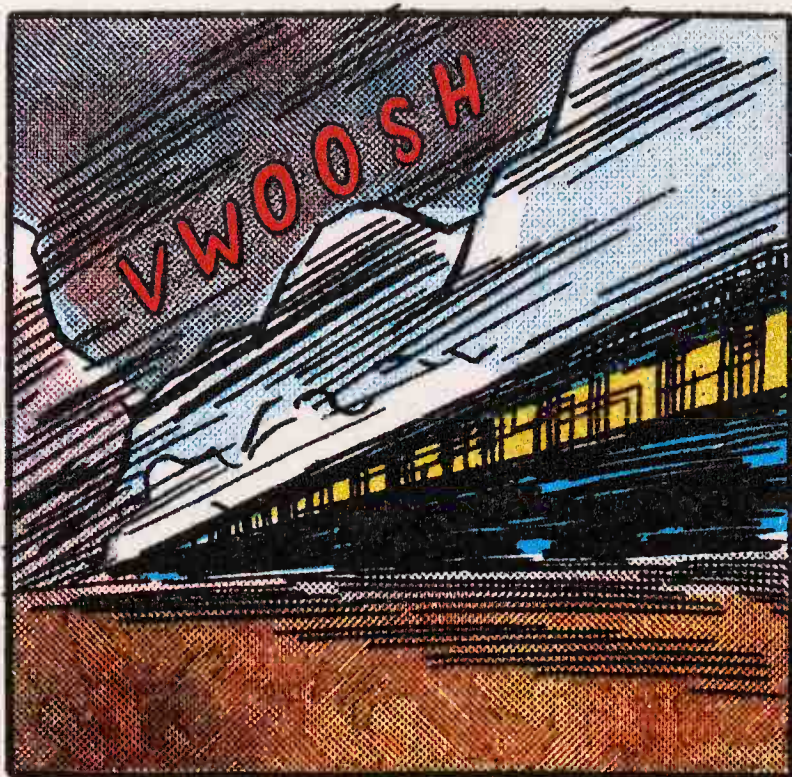
DEAR SUSUMU-SAN,

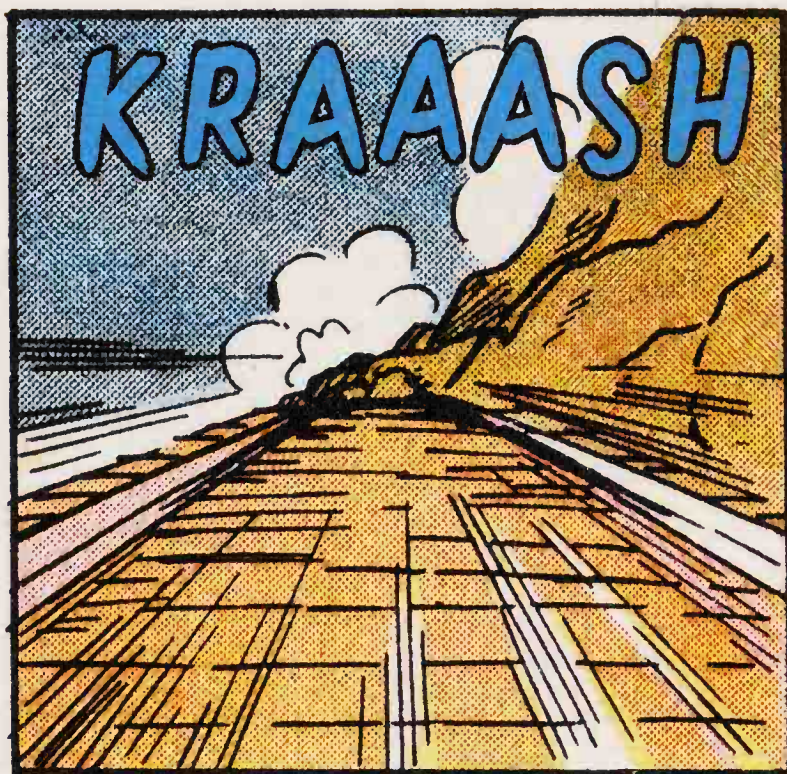
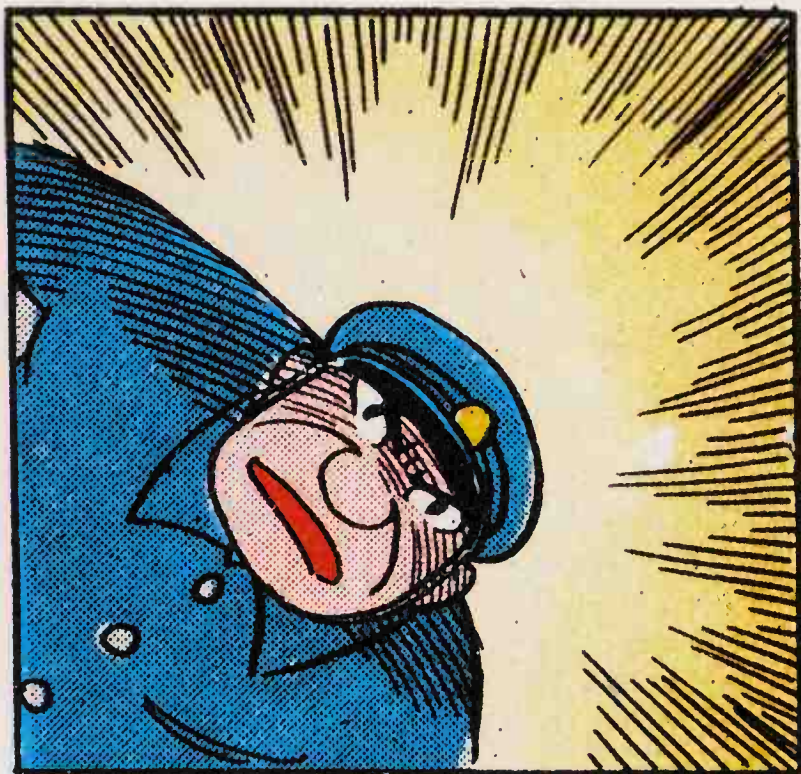
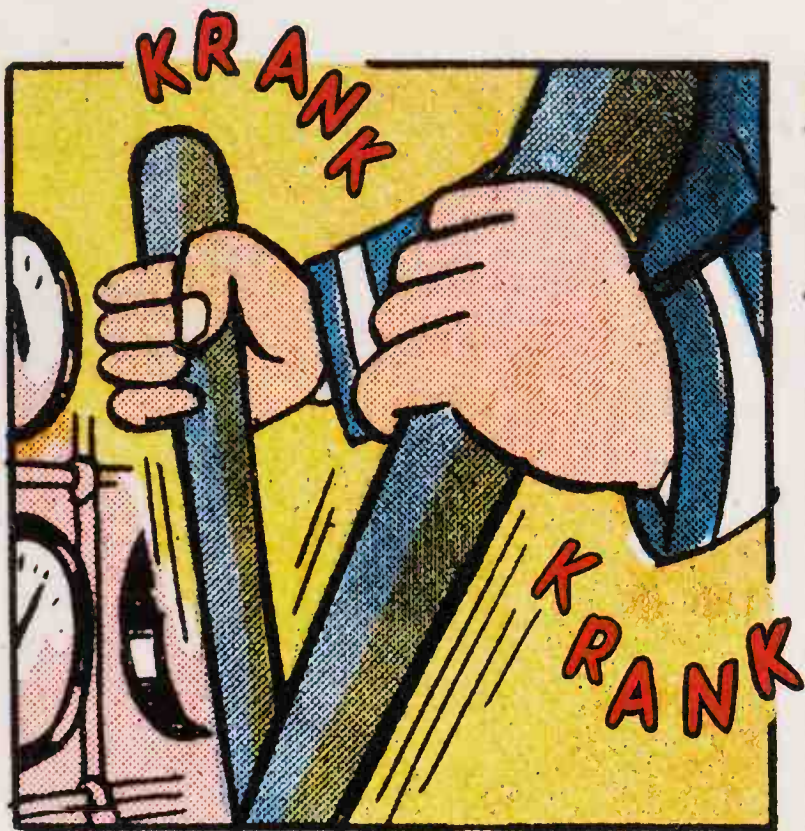
YOU WERE SO KIND AND
HELPFUL TO ME, BUT NOW I
MUST LEAVE. PLEASE DO NOT
BE OFFENDED, AND CONTINUE
YOUR STUDIES AS BEFORE.
I HOPE YOU WILL BE ABLE TO
FORGIVE MY SELFISHNESS.
I WISH YOU HAPPINESS FROM
THE BOTTOM OF MY HEART.

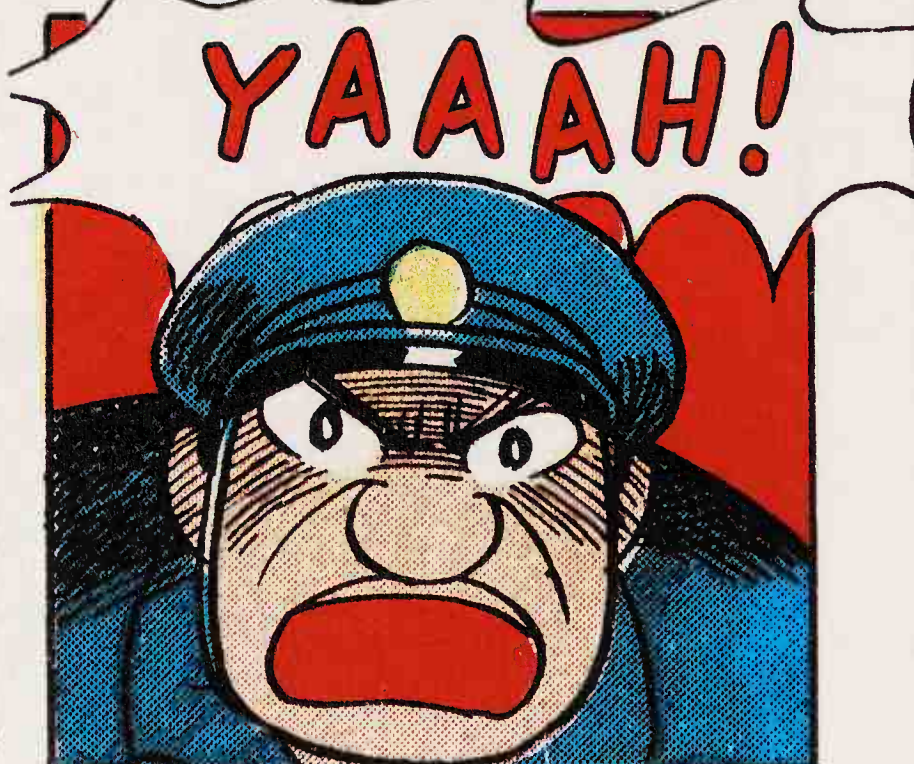
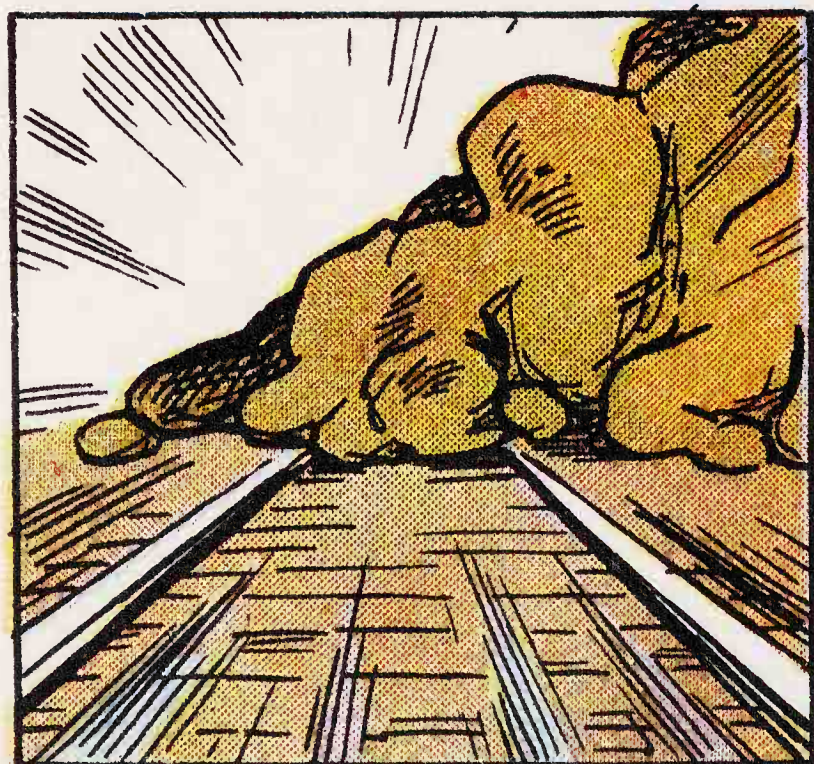
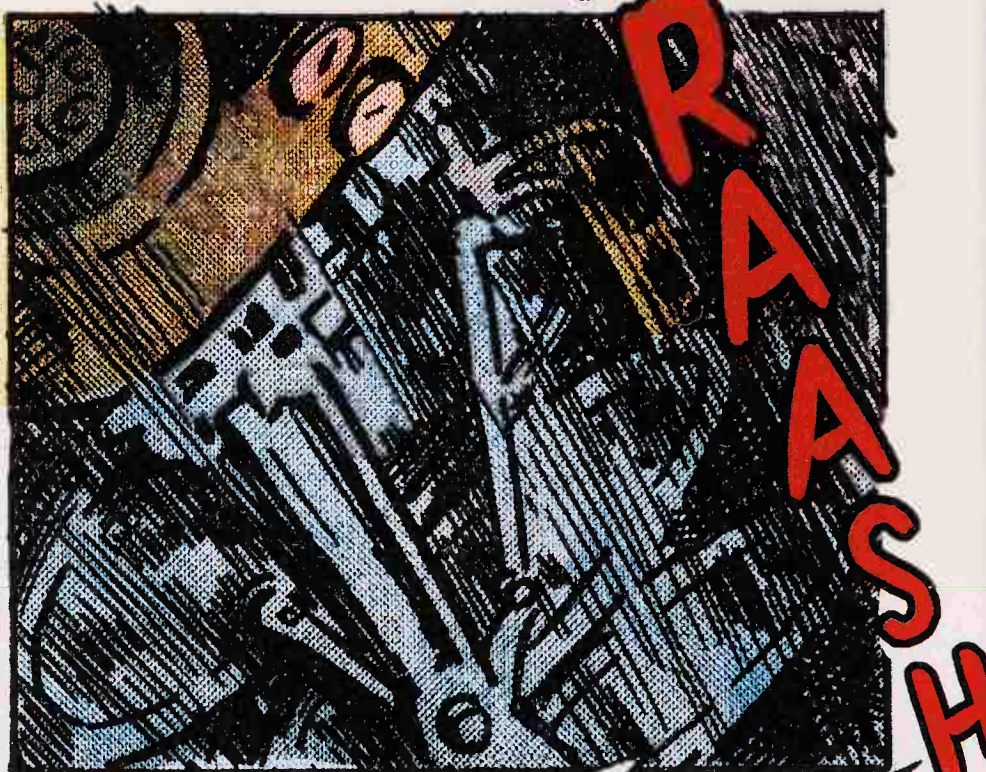
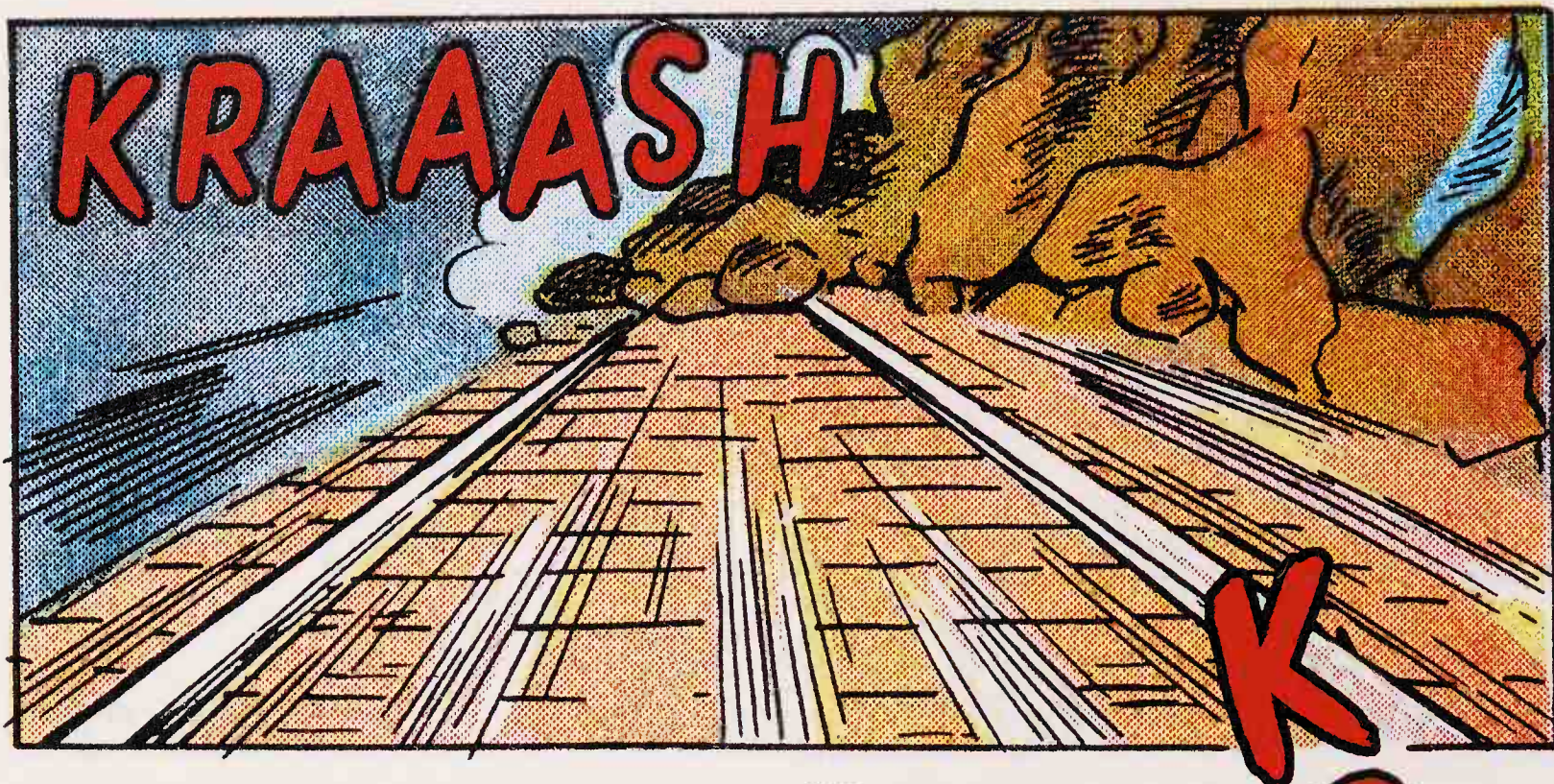
GOOD-BYE.

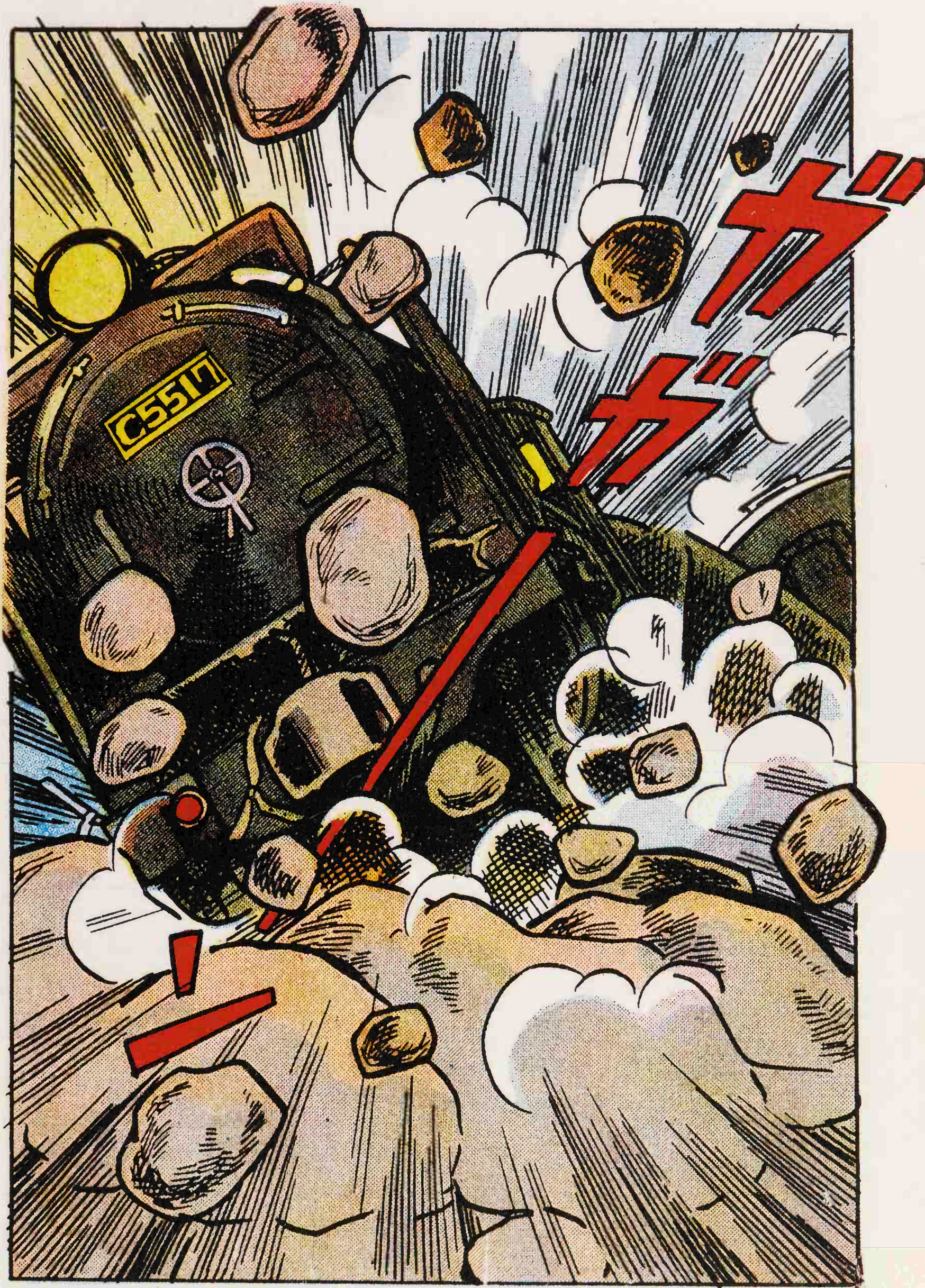
SINCERELY,
SAEKO







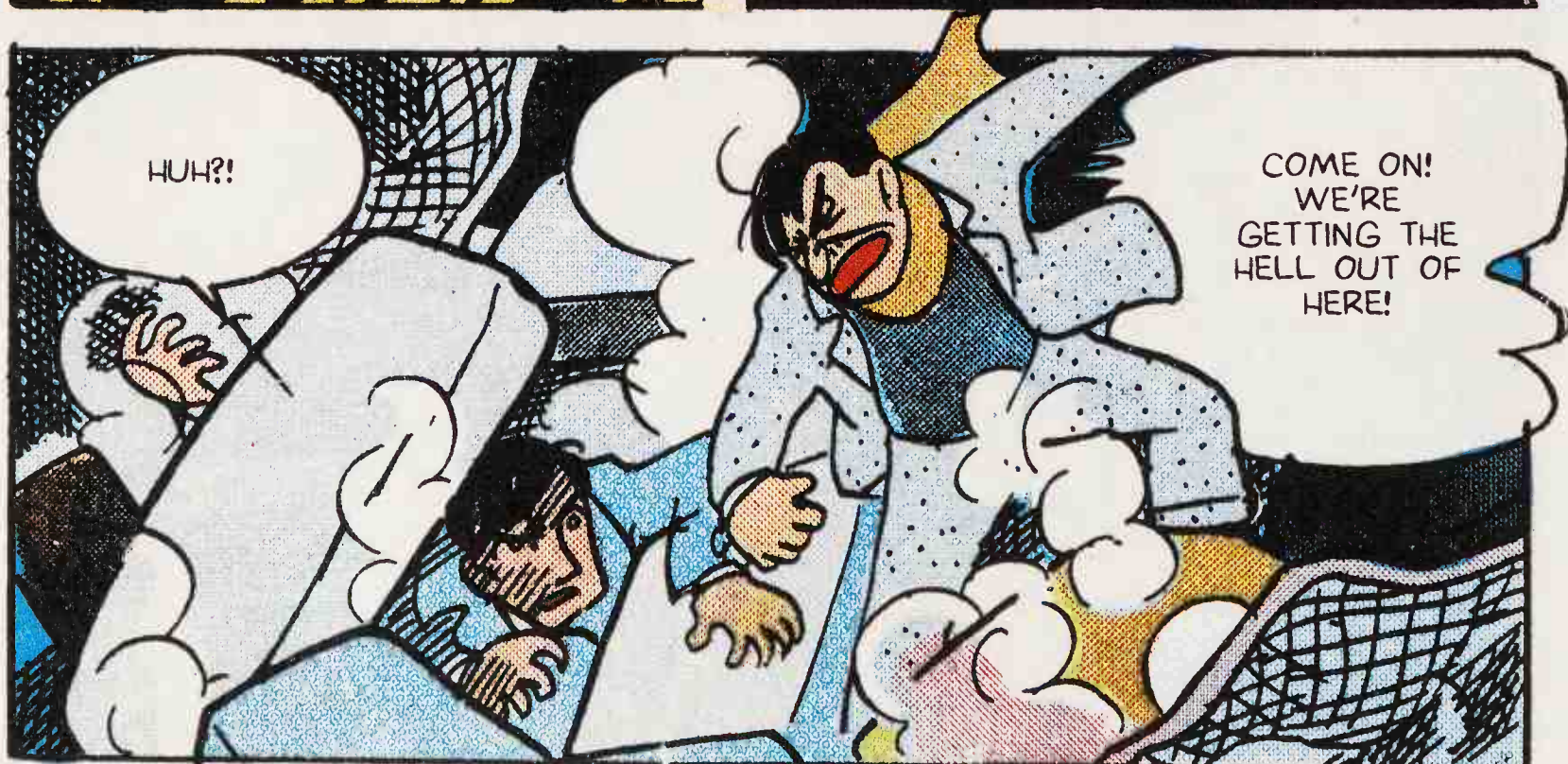


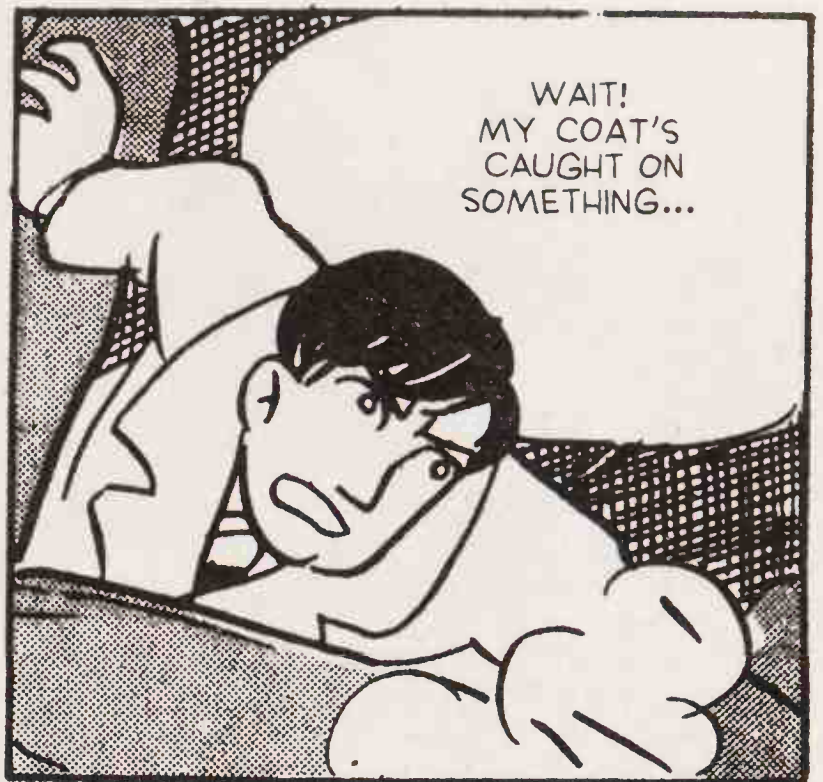
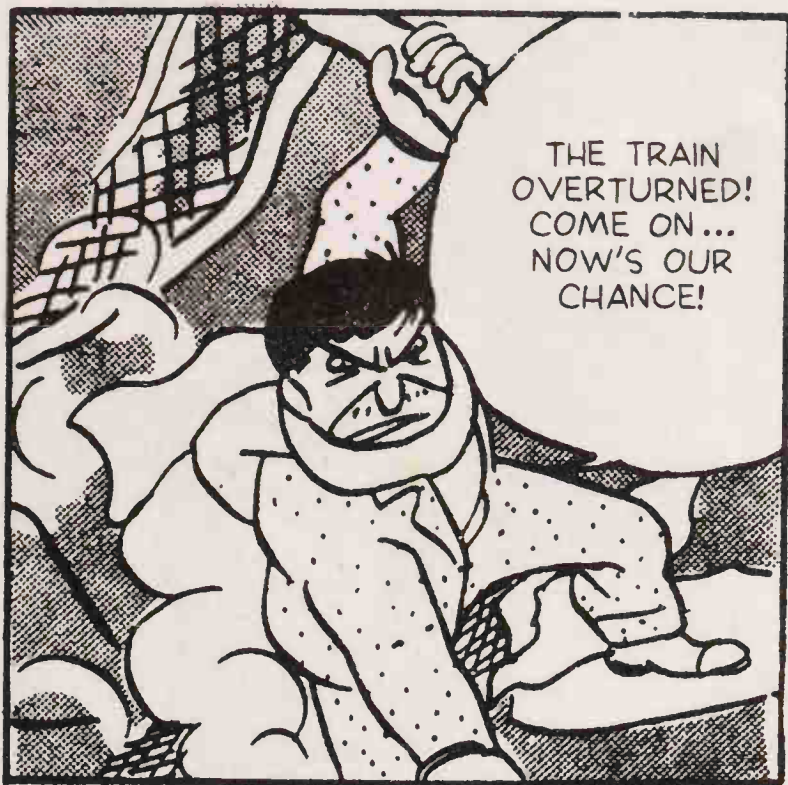


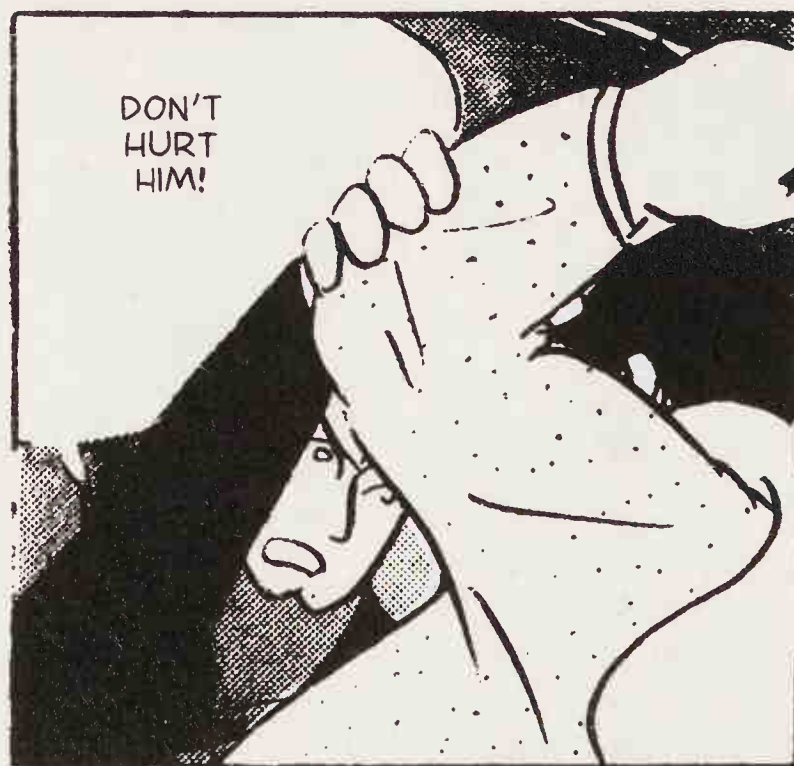
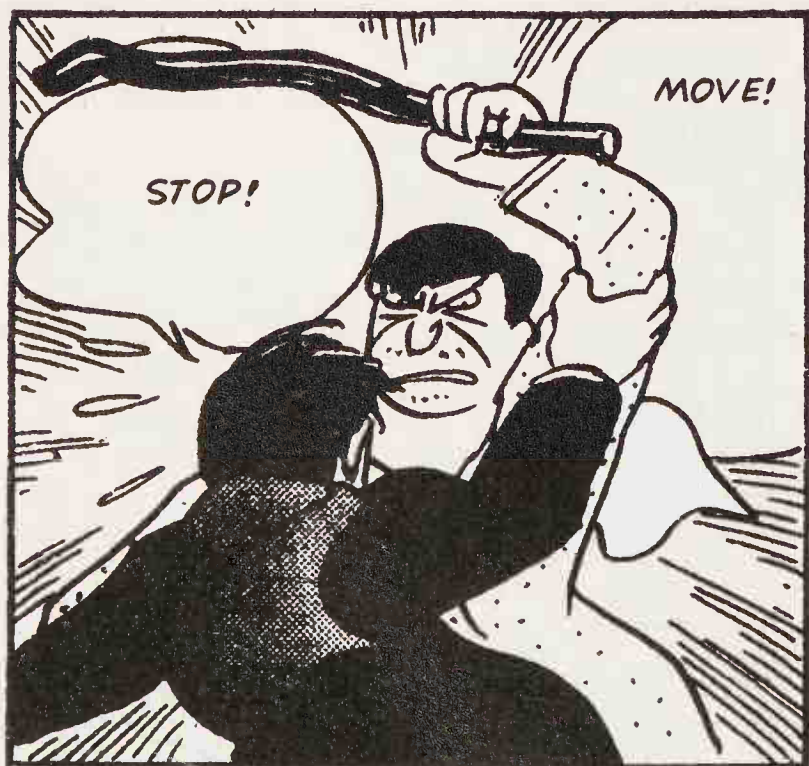
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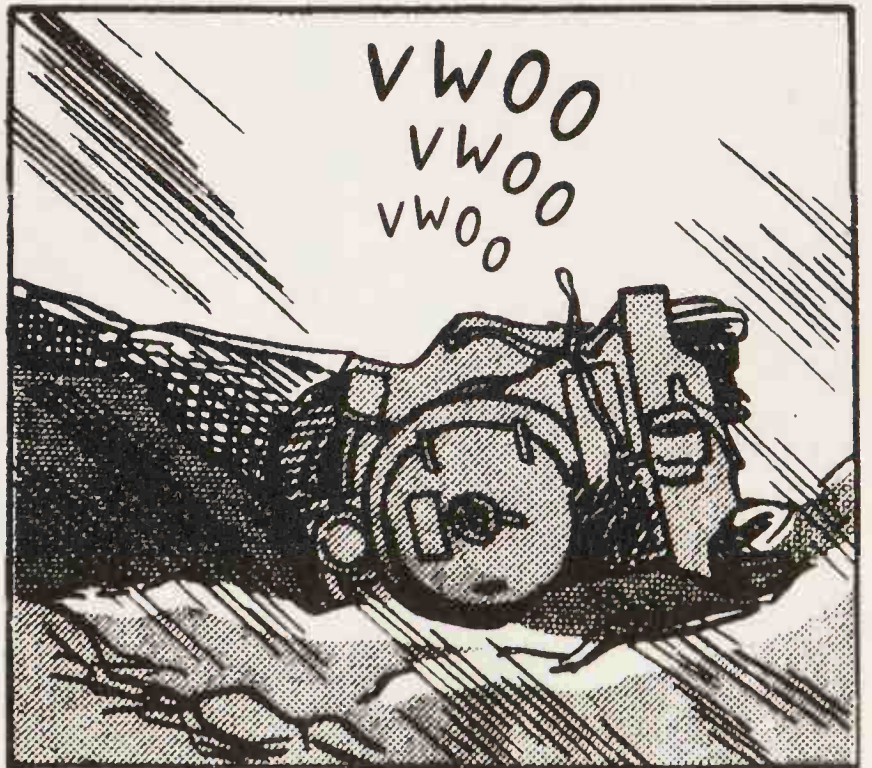
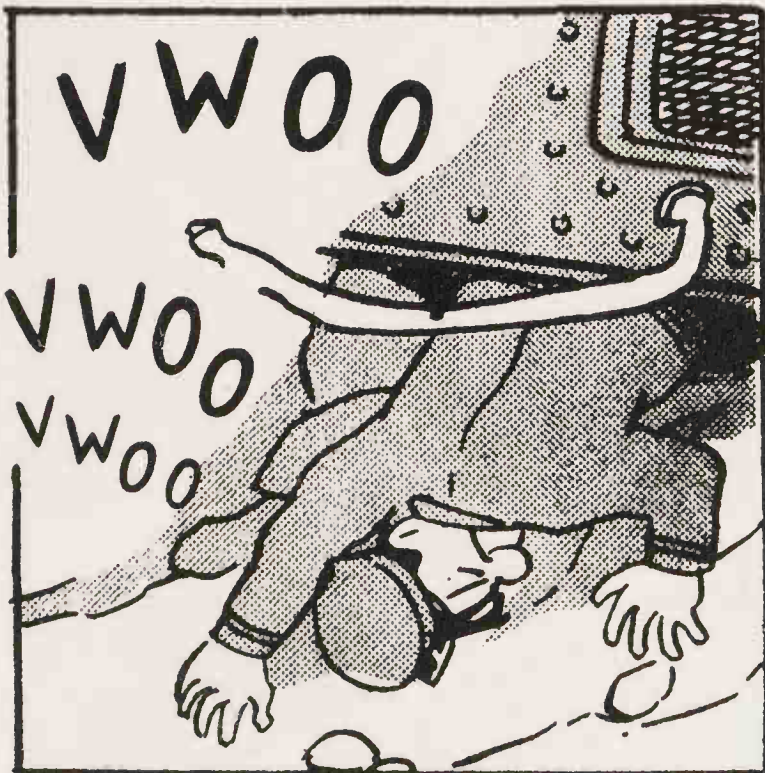
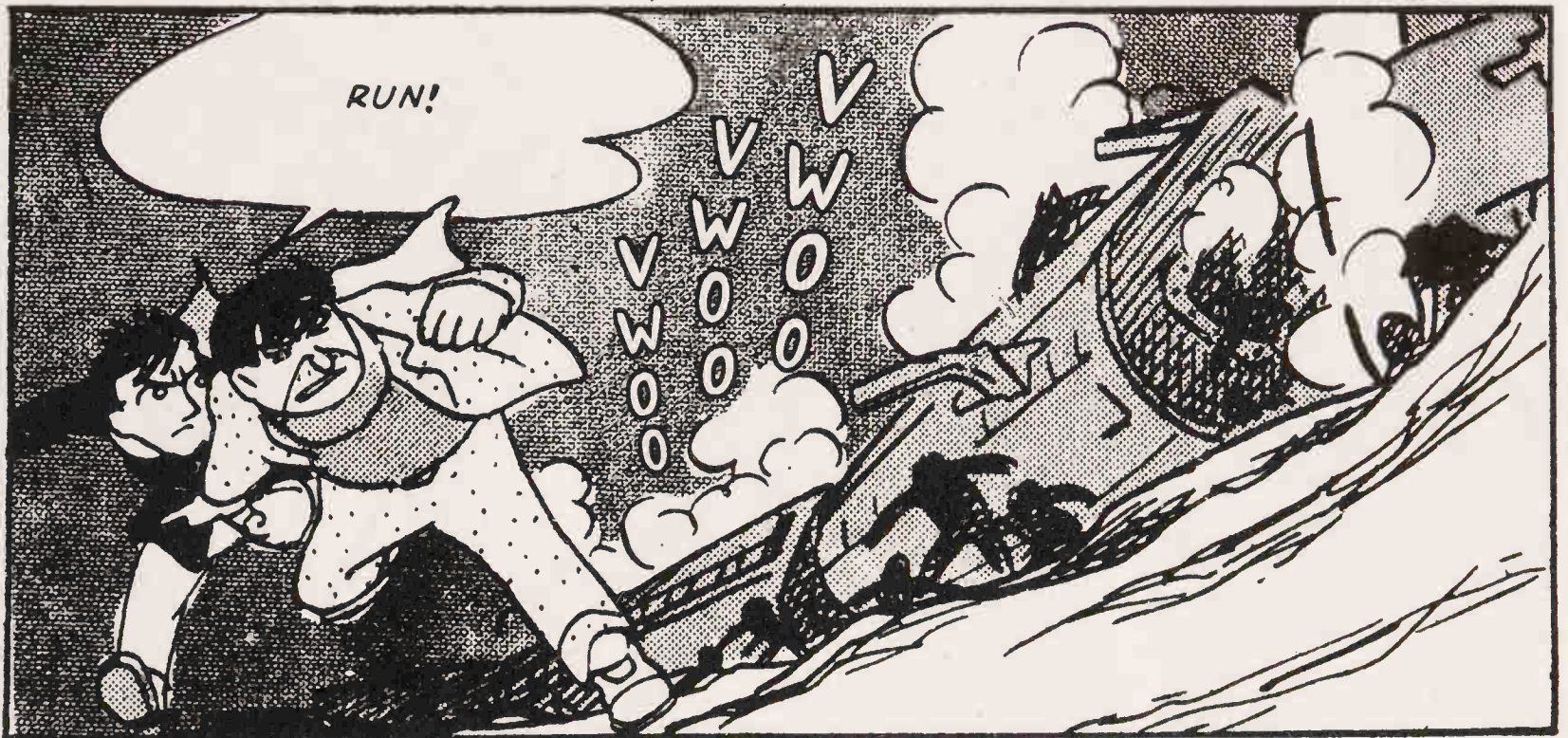


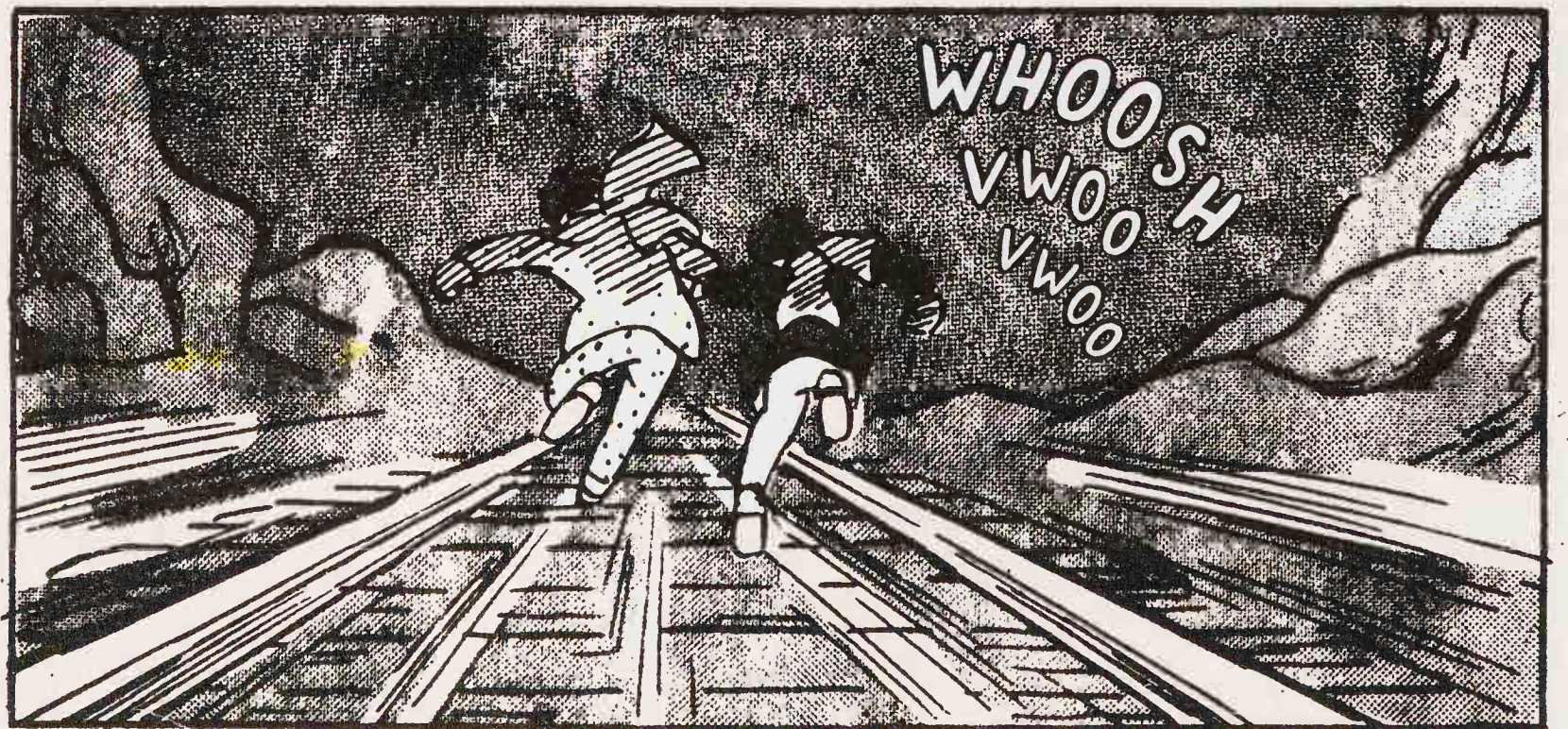
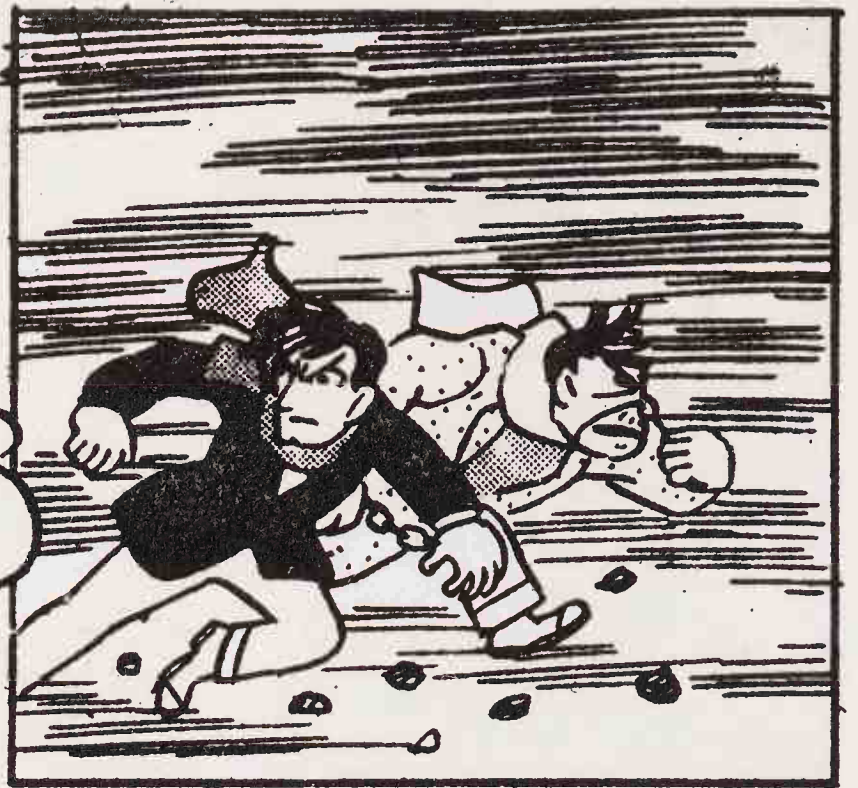
SOUND EFFECTS: SKREEEECH, KA-THUNK

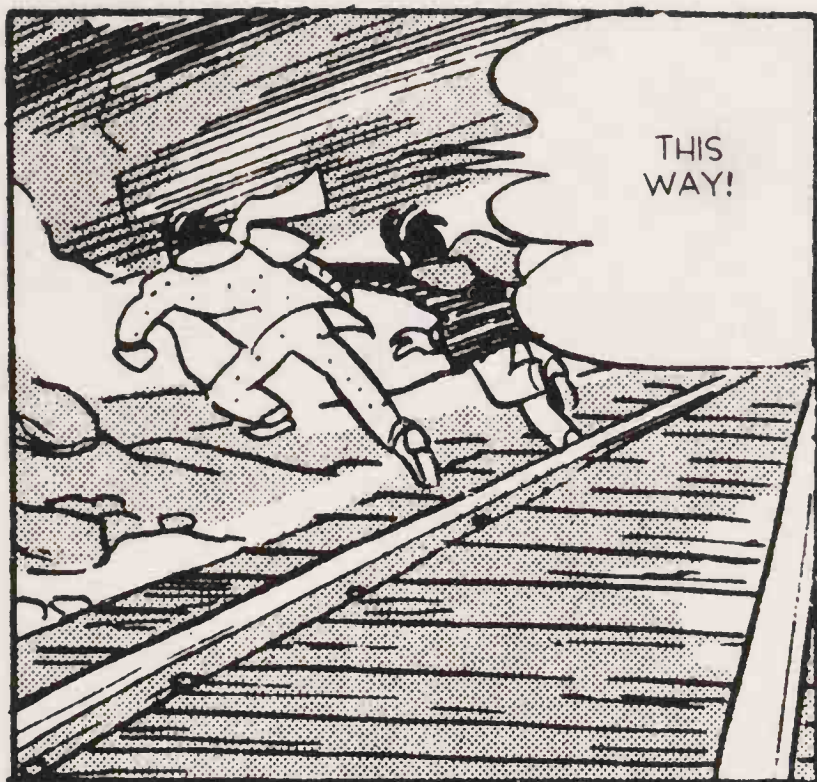


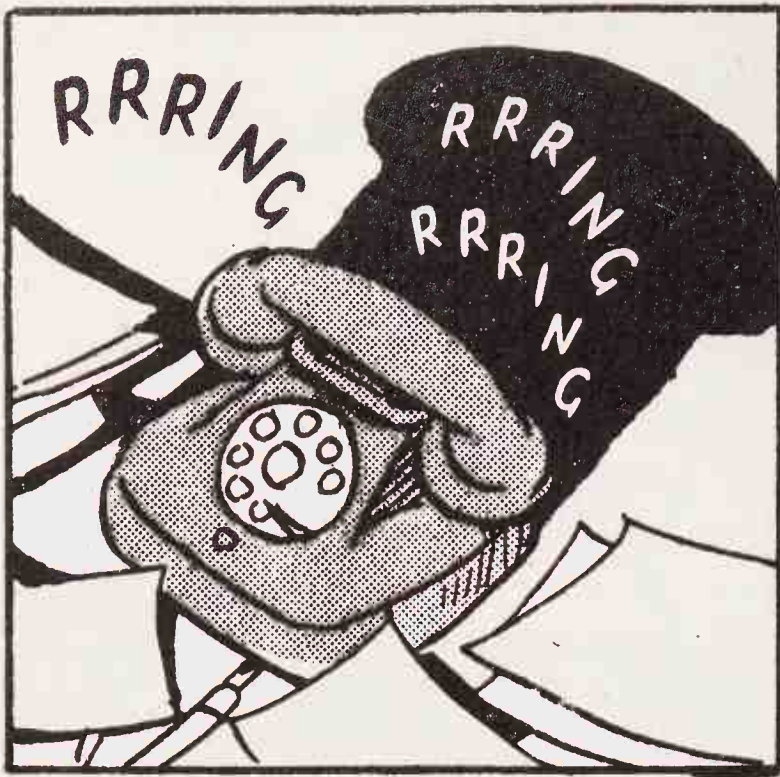








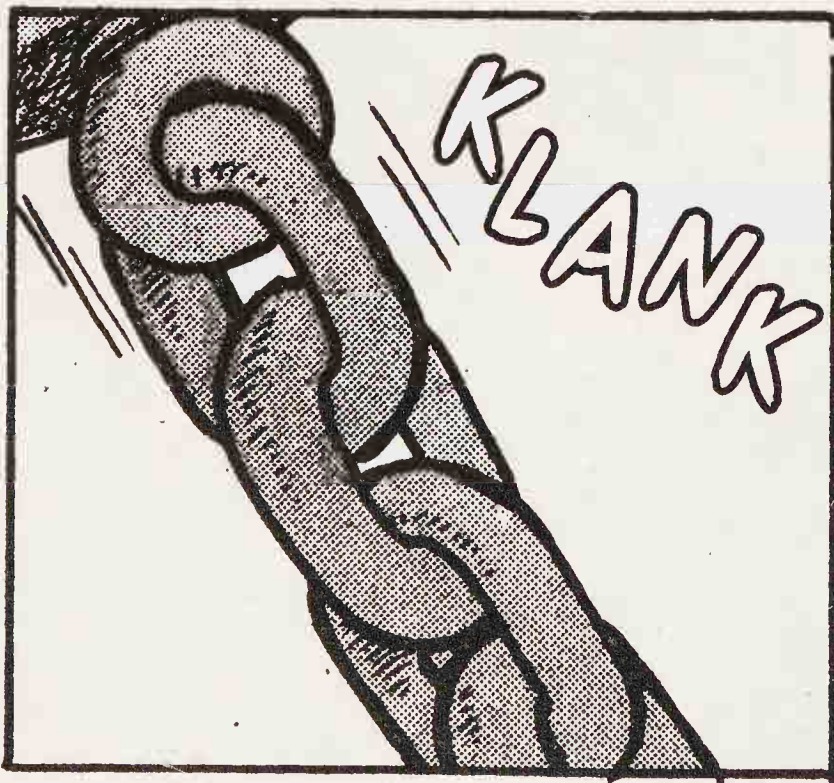




"SHINBUN": NEWSPAPER









HEY!
GET UP!



PLEASE, LET
ME REST
AWHILE.

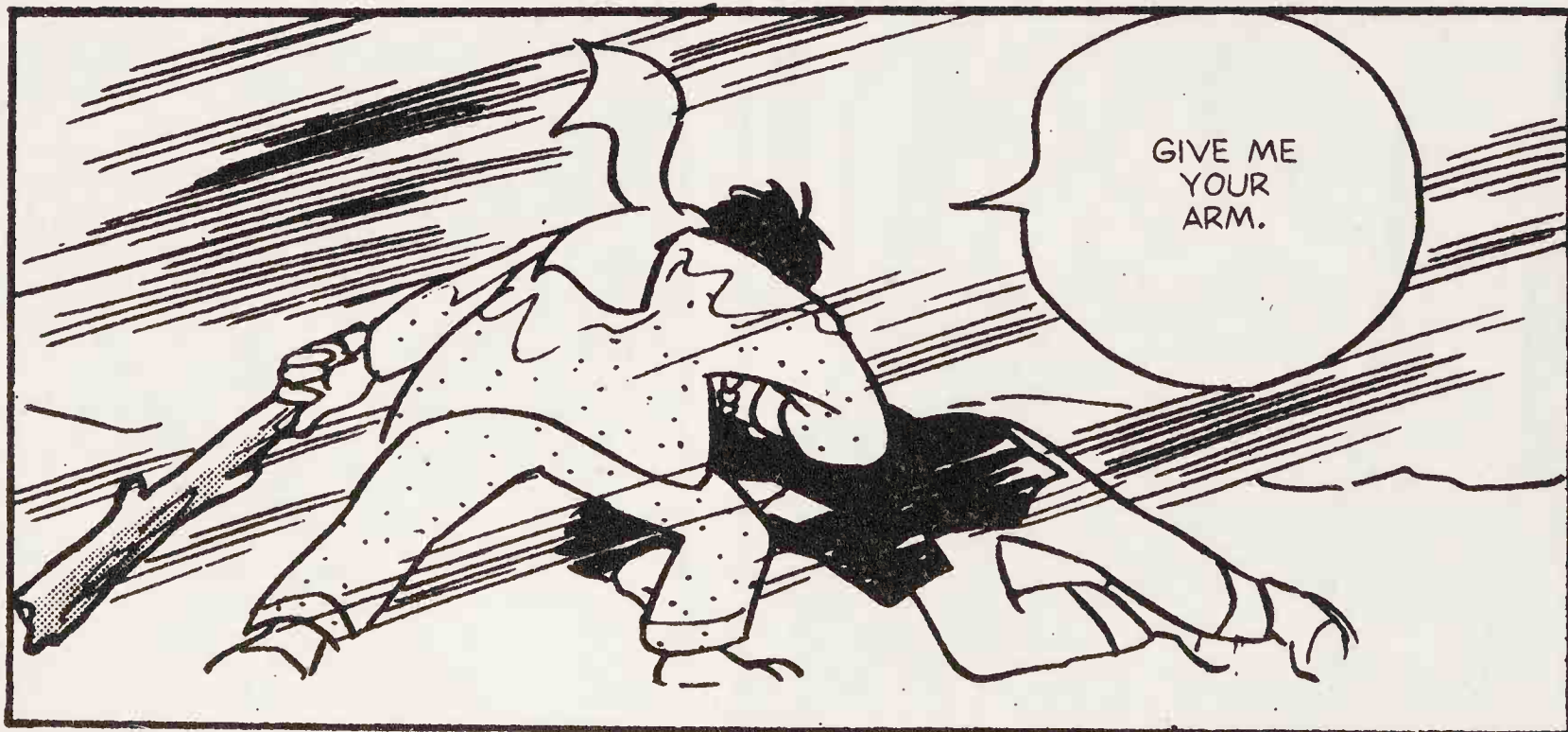
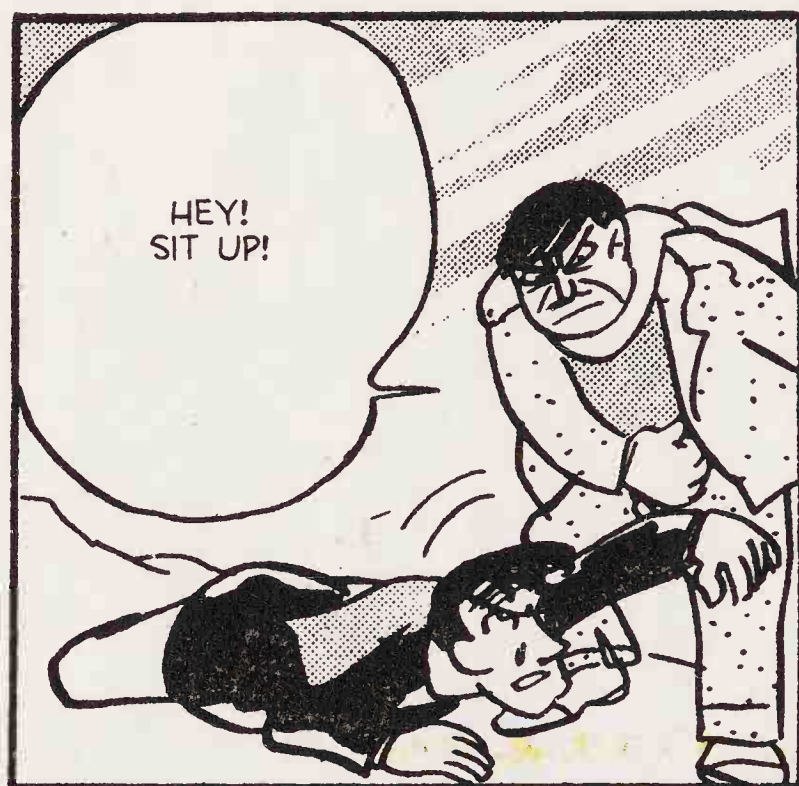
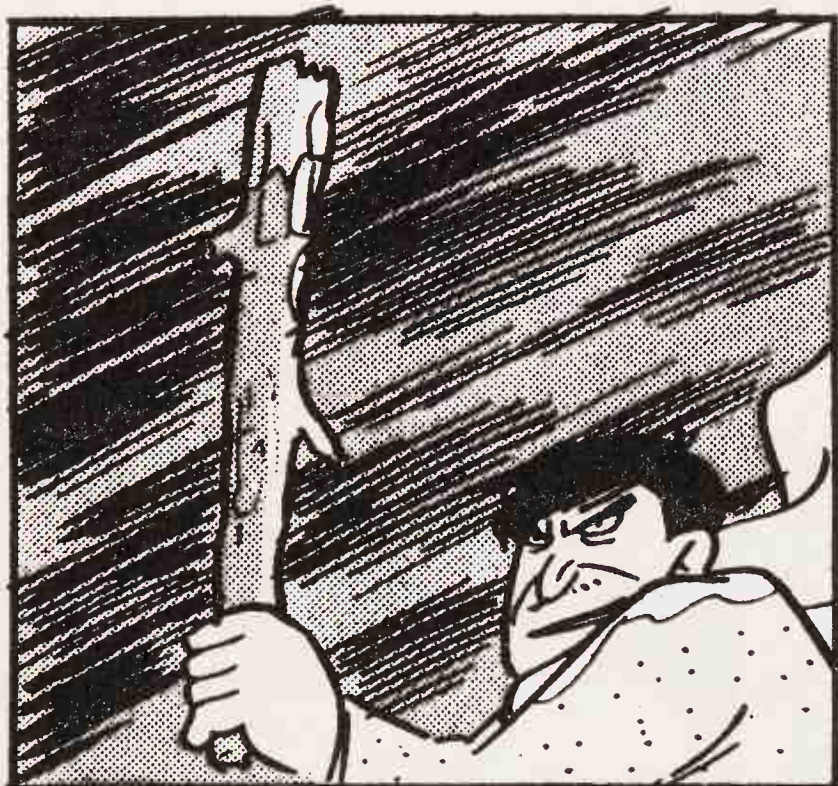


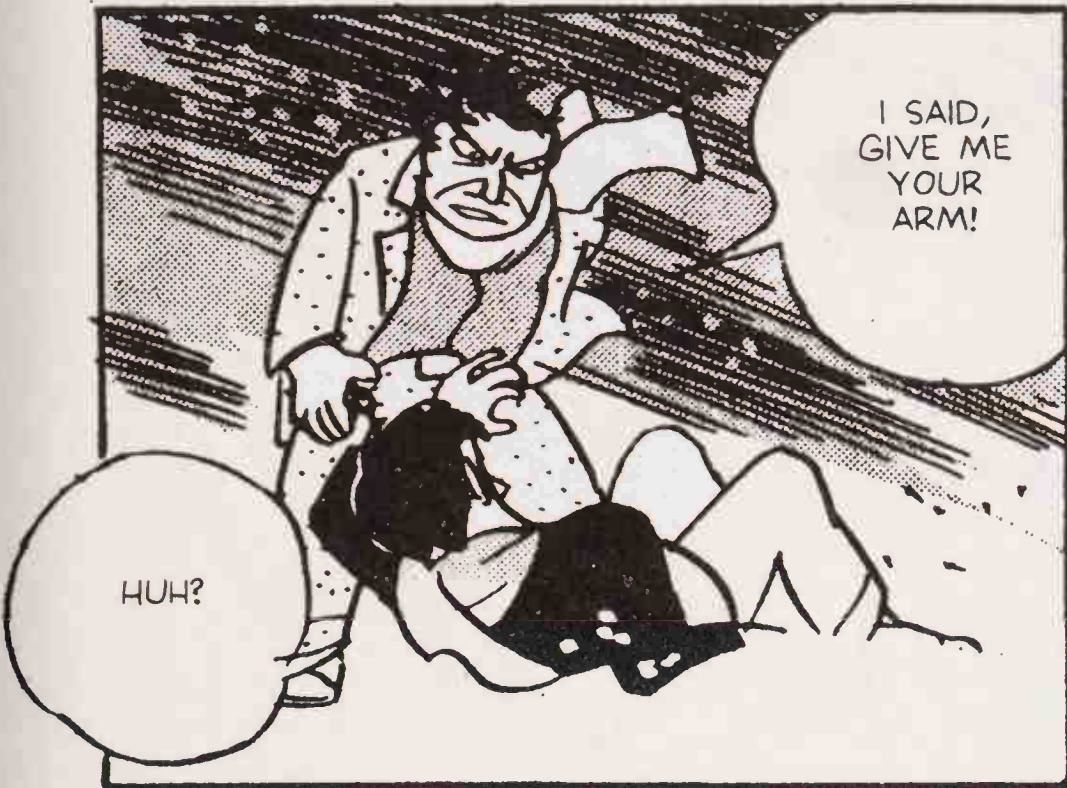
ARE YOU
KIDDING ME?!









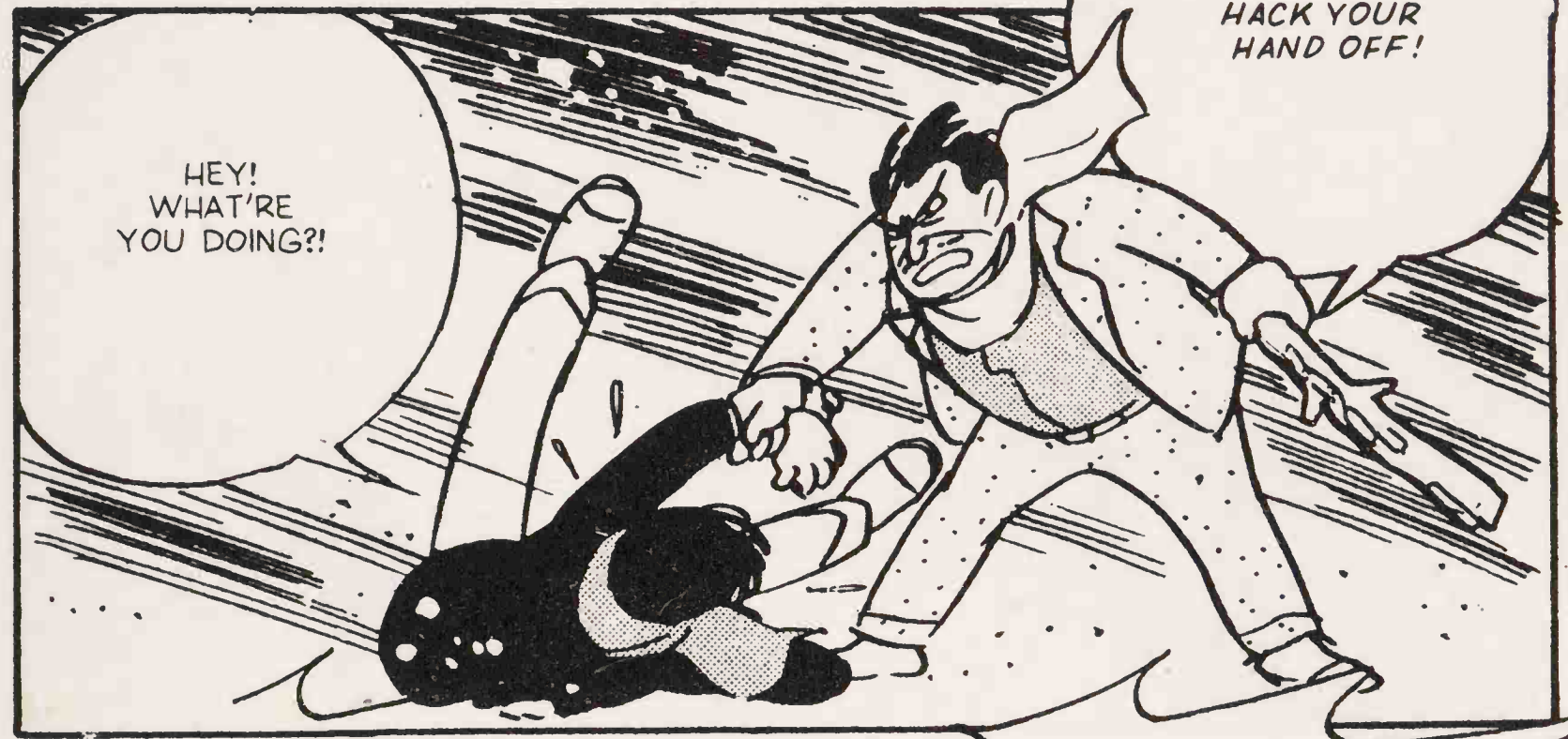


I SAID,
GIVE ME
YOUR
ARM!

HUH?



HEH
HEH...YOU
WANT TO BE
RID OF ME?
WELL, YOU
WILL BE...

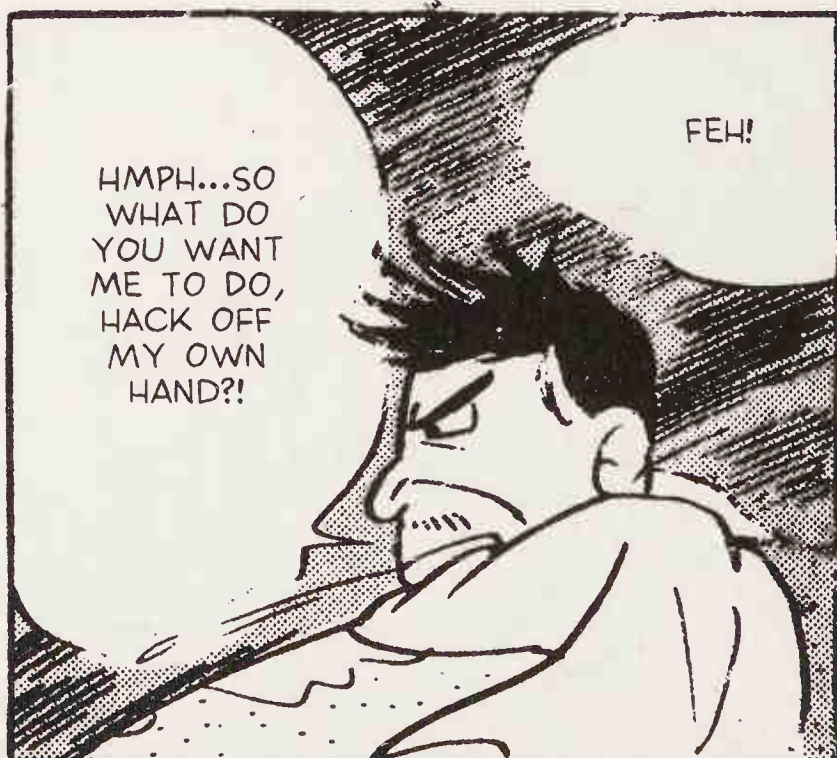
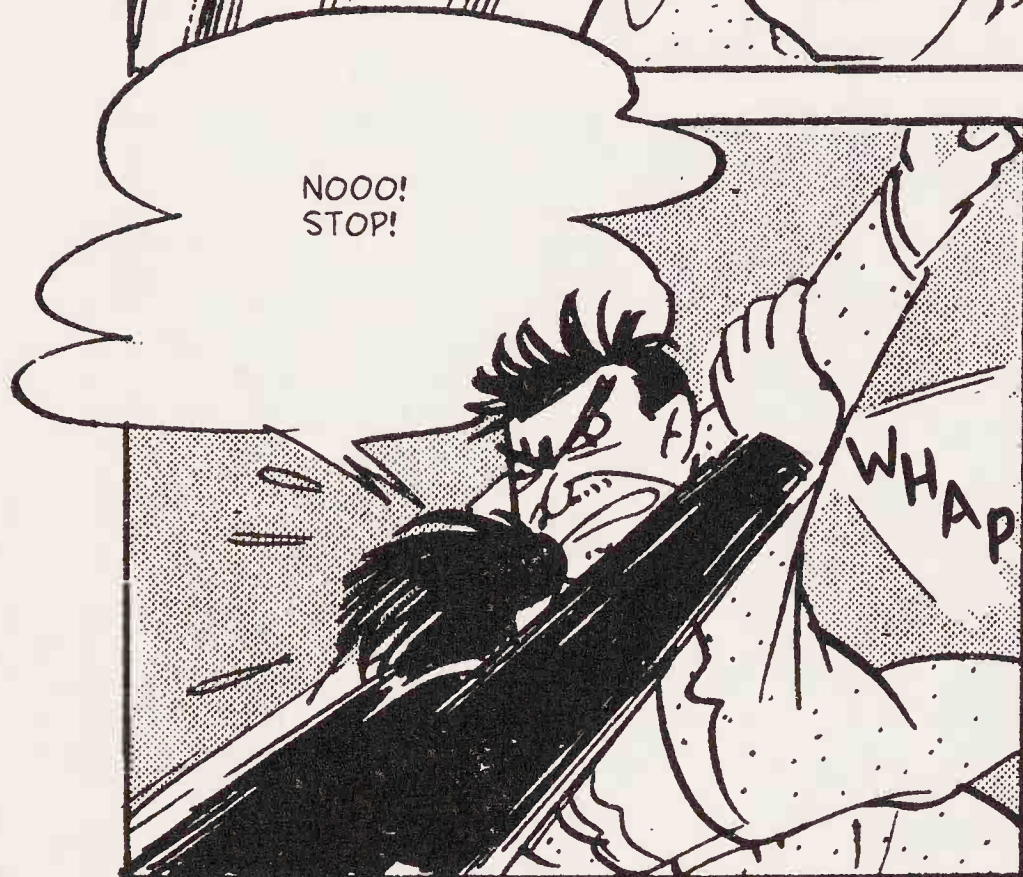


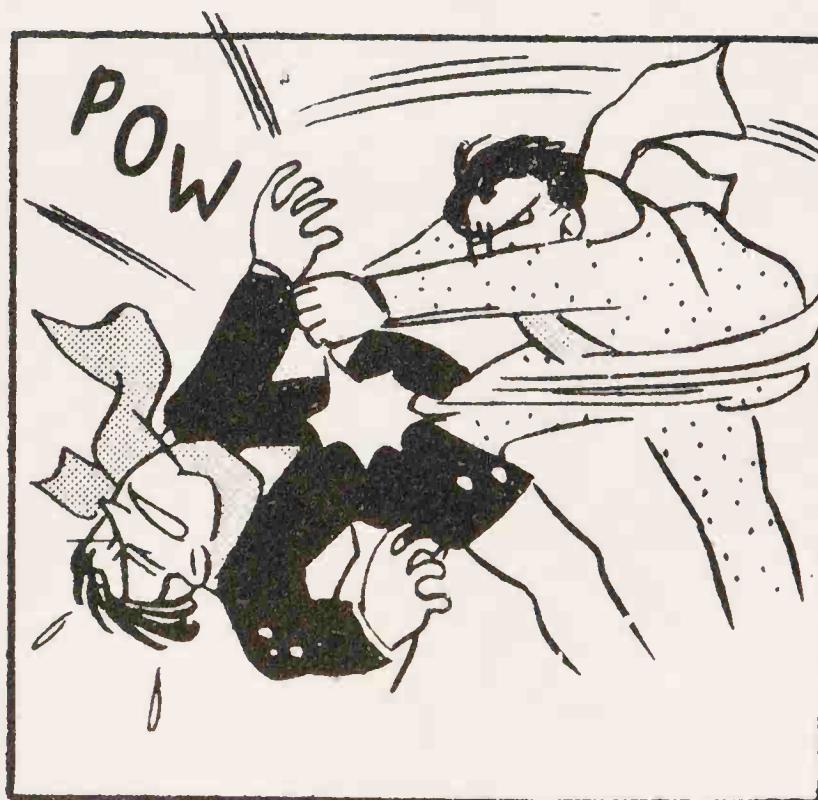
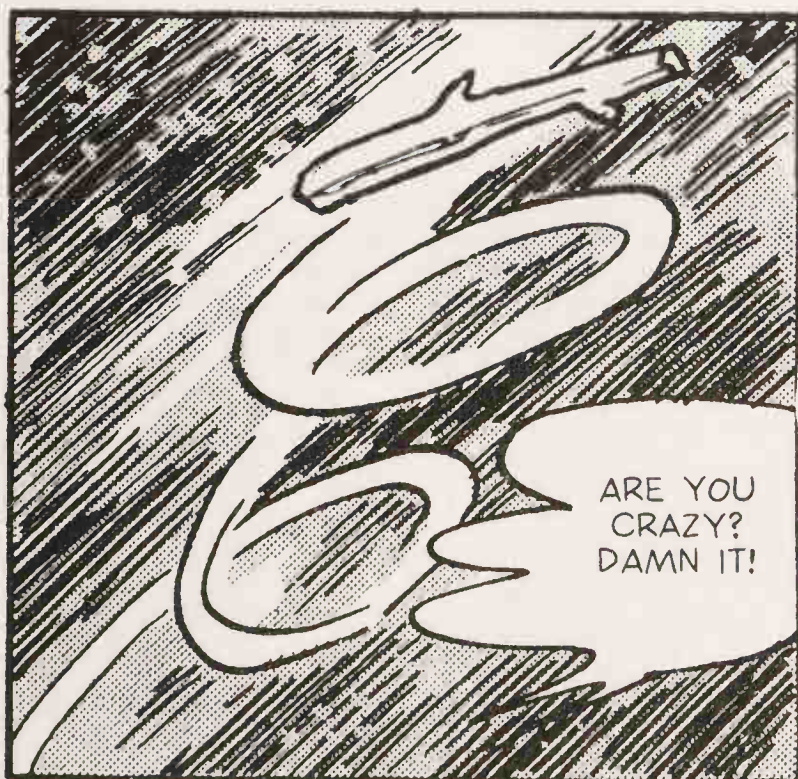
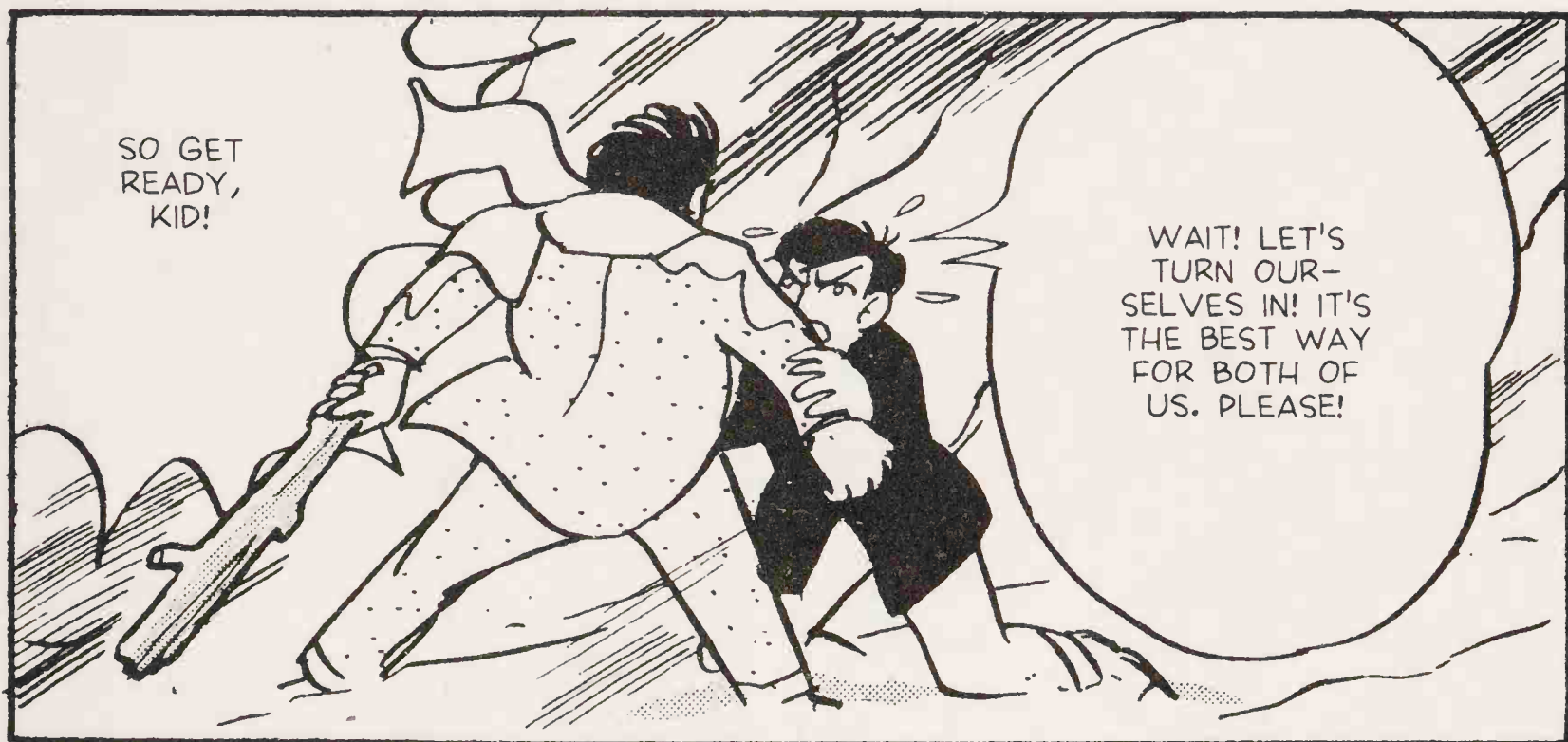
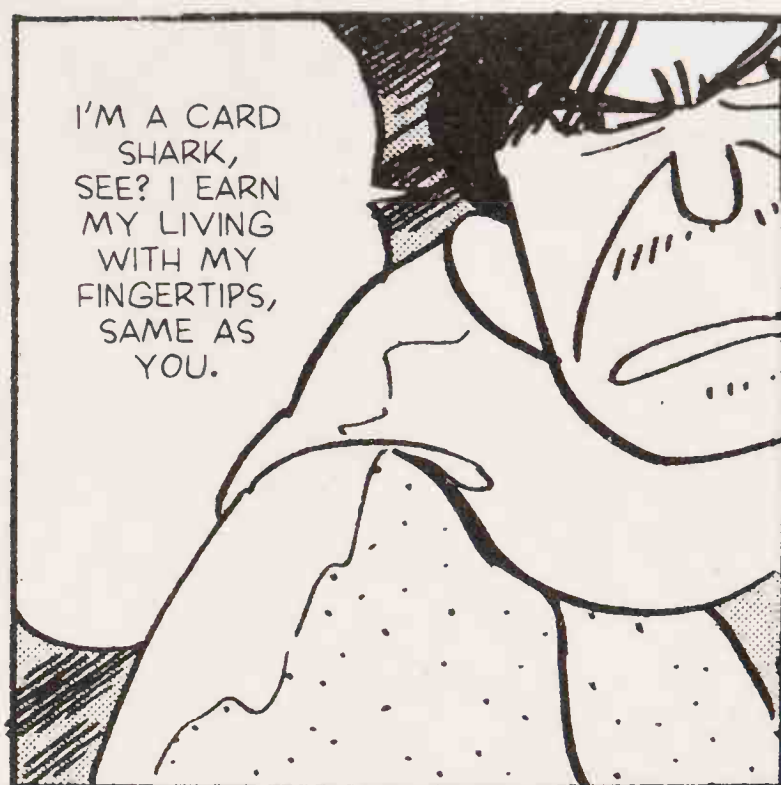
HEY!
WHAT'RE
YOU DOING?!

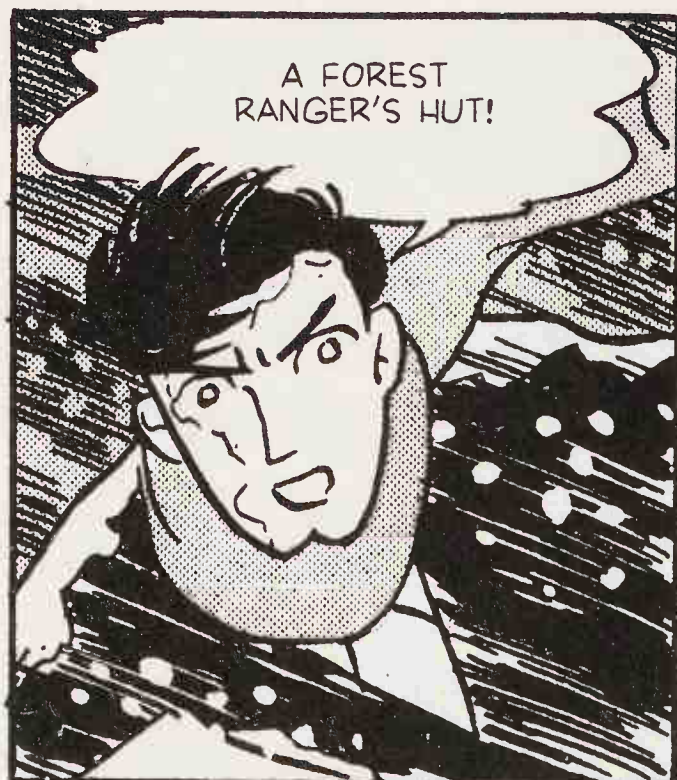
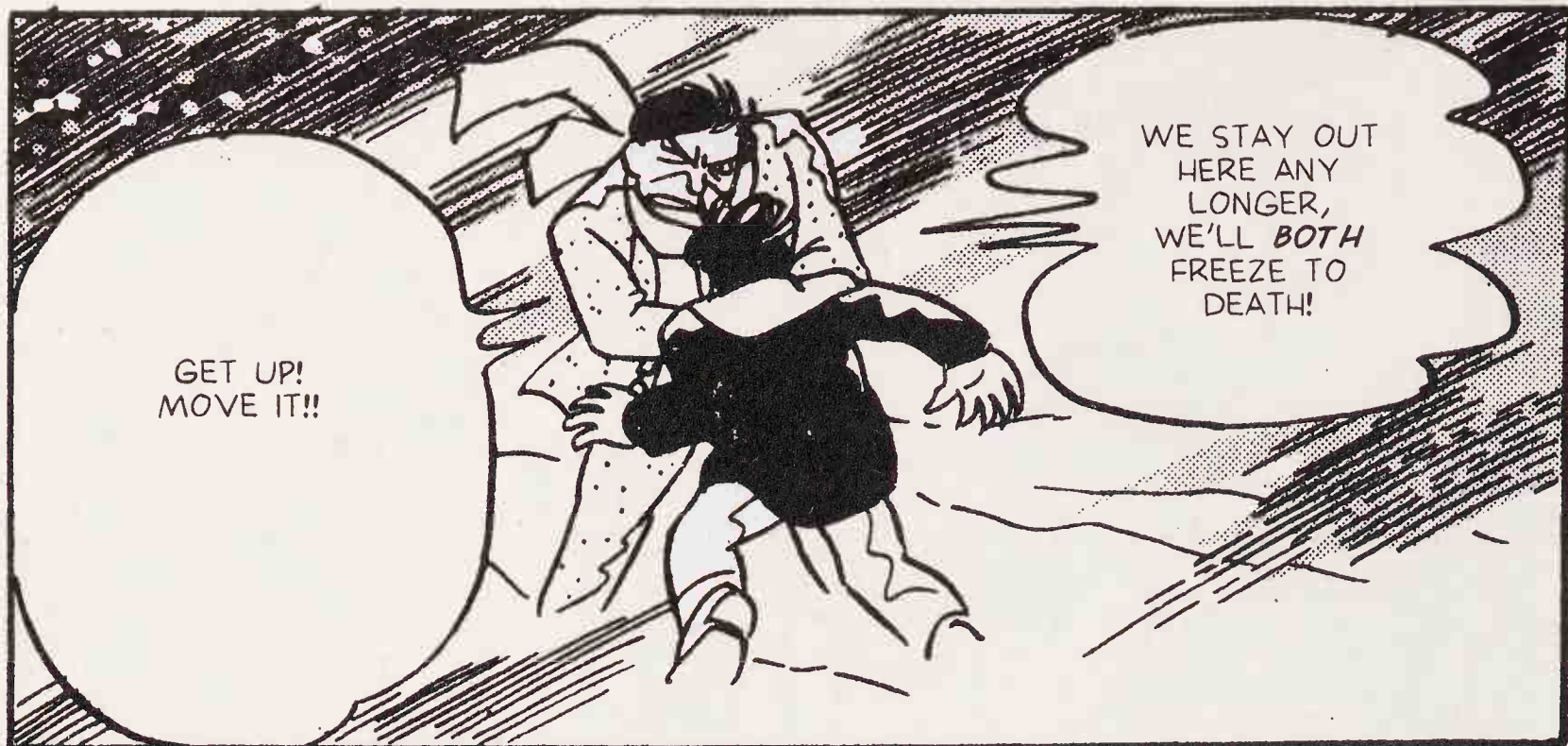
...WHEN I
HACK YOUR
HAND OFF!

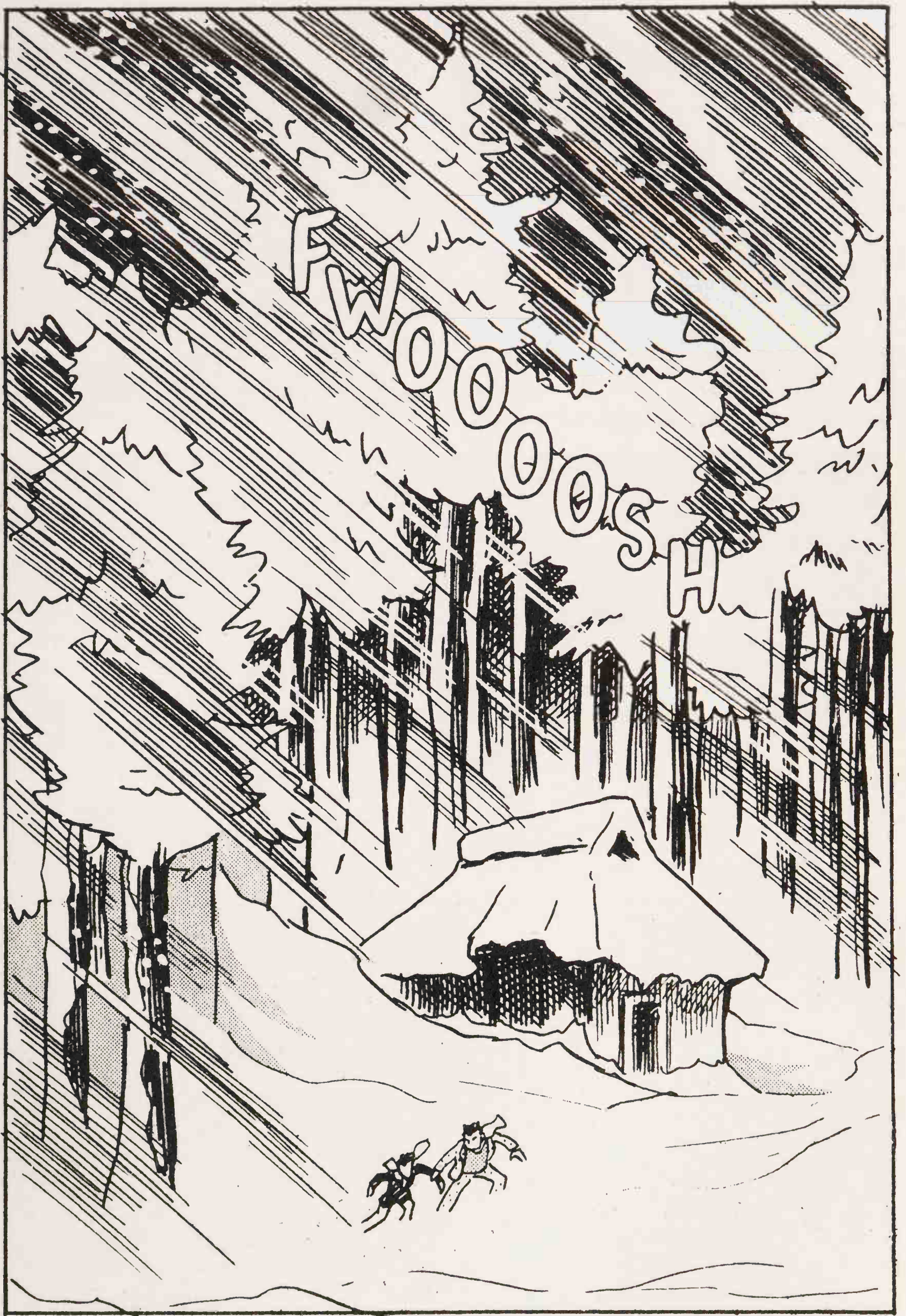


WAAAAGH!

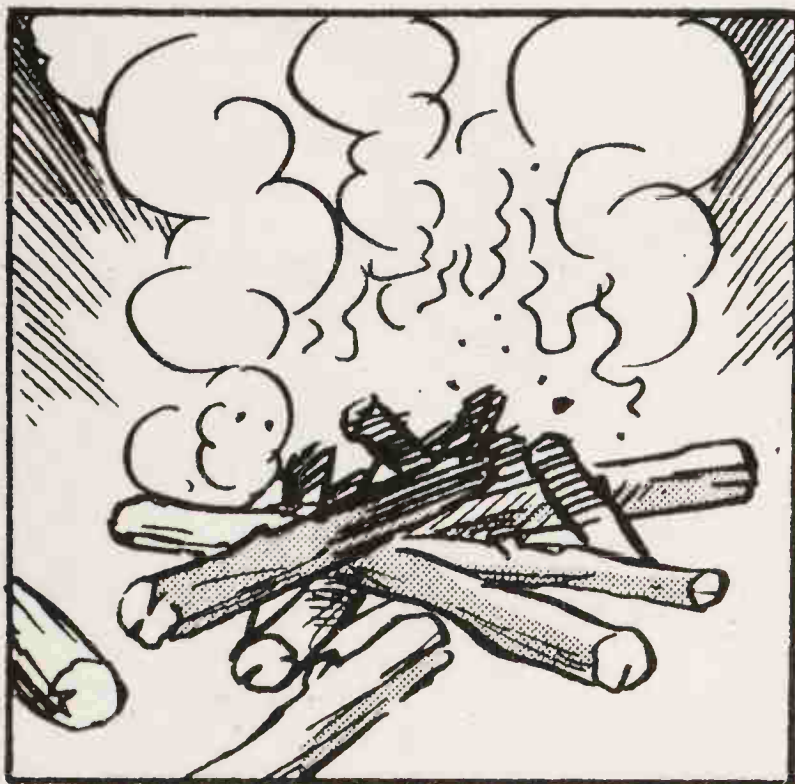
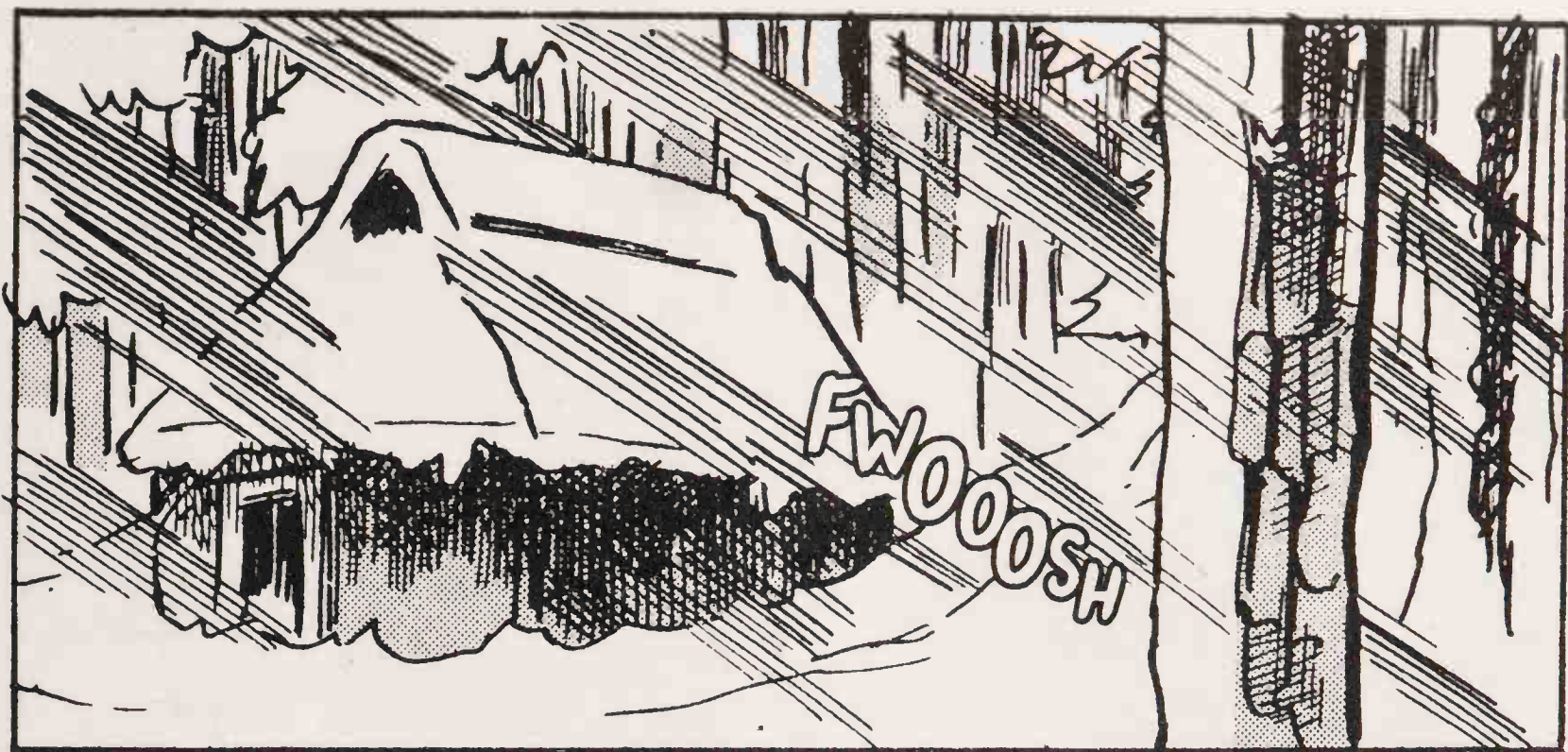


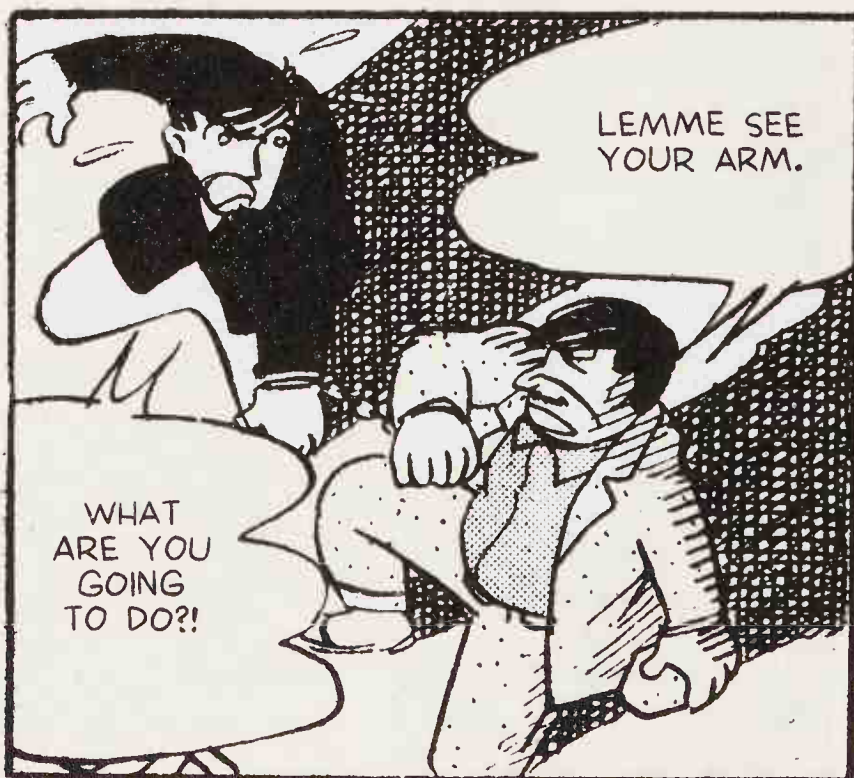


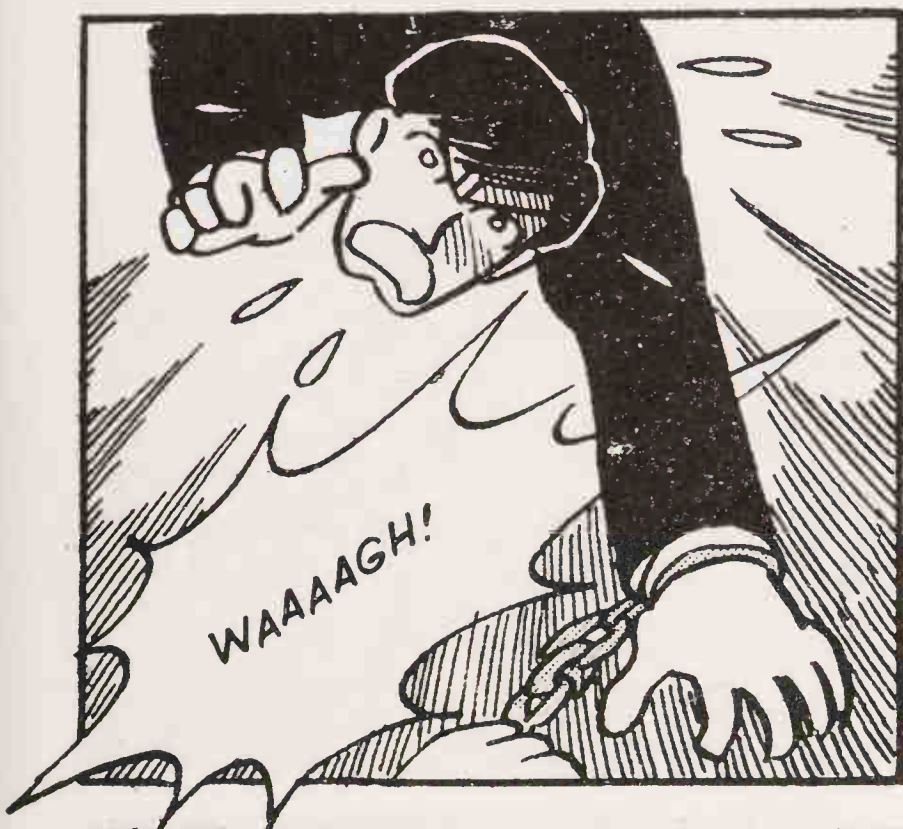
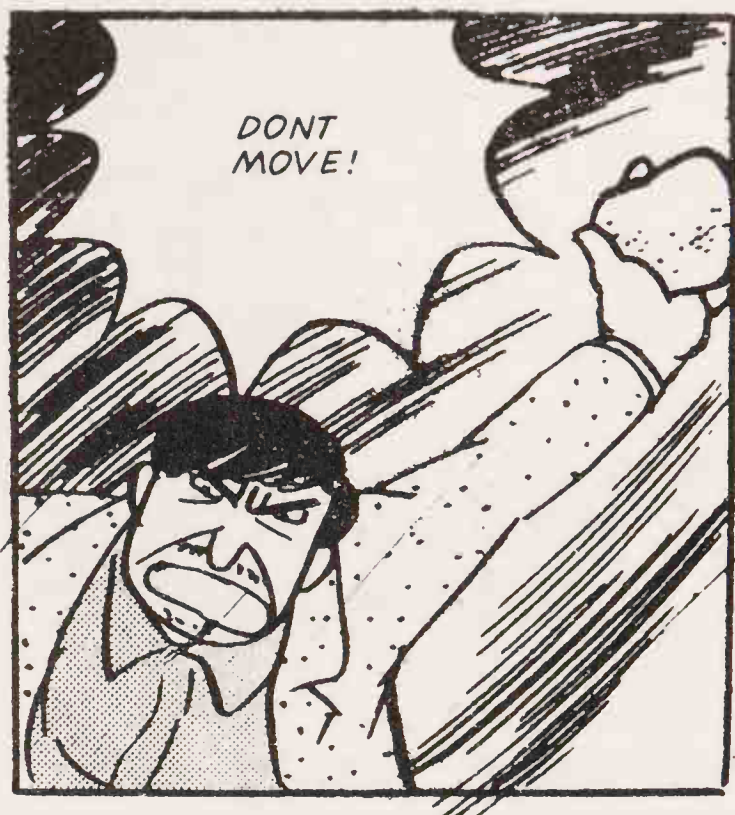
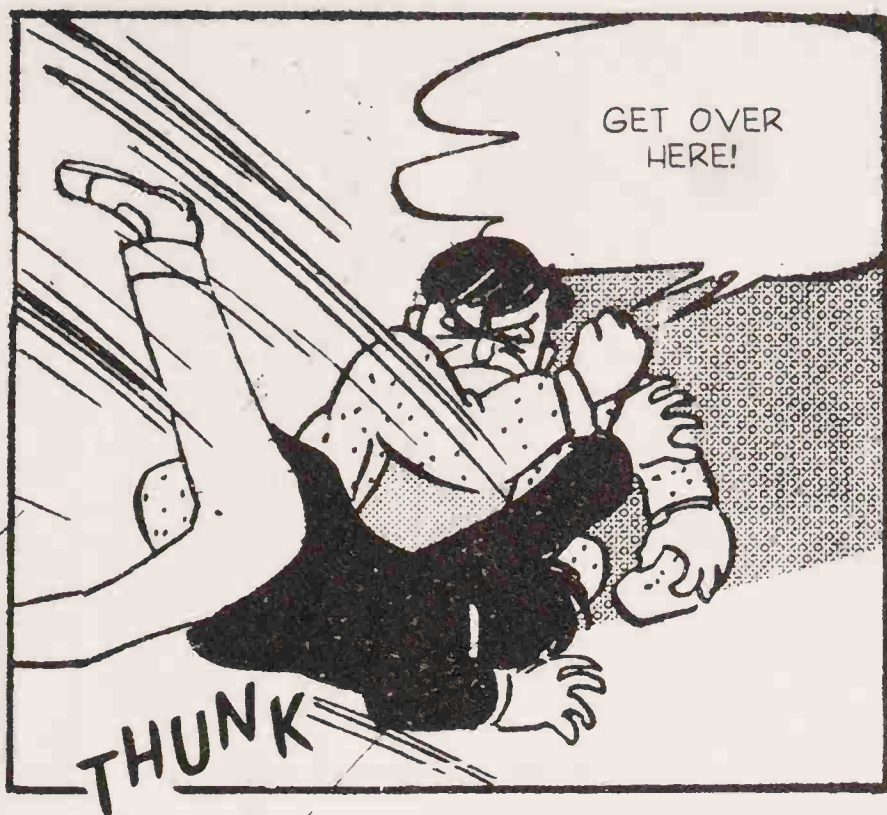


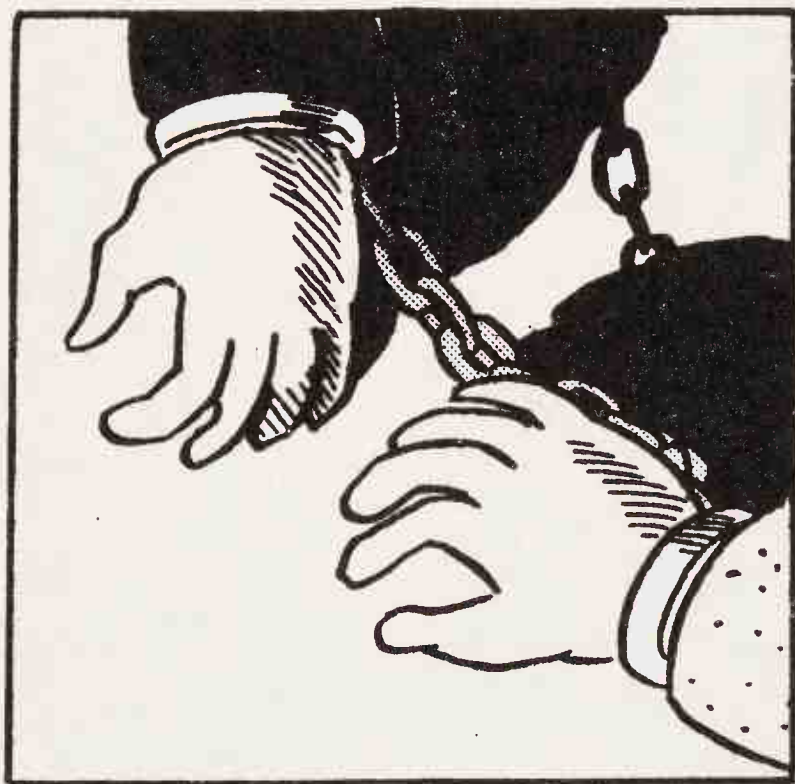
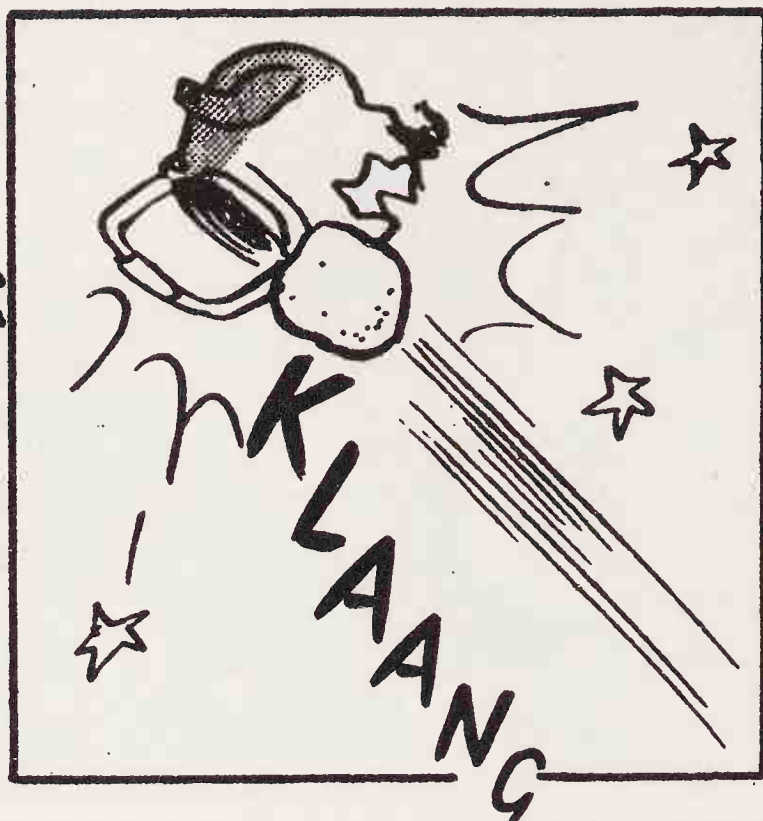




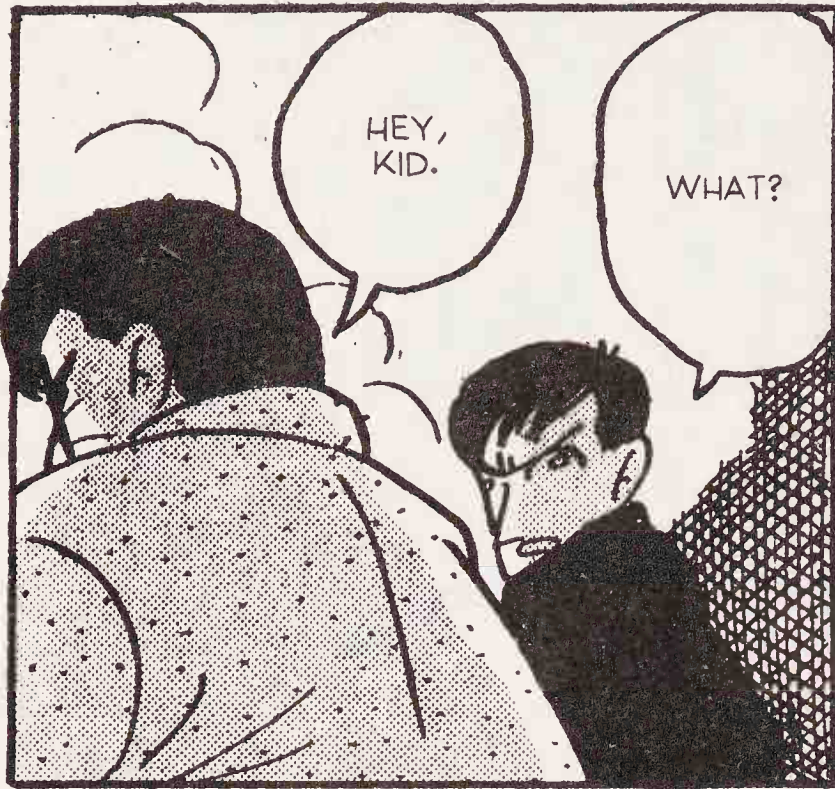


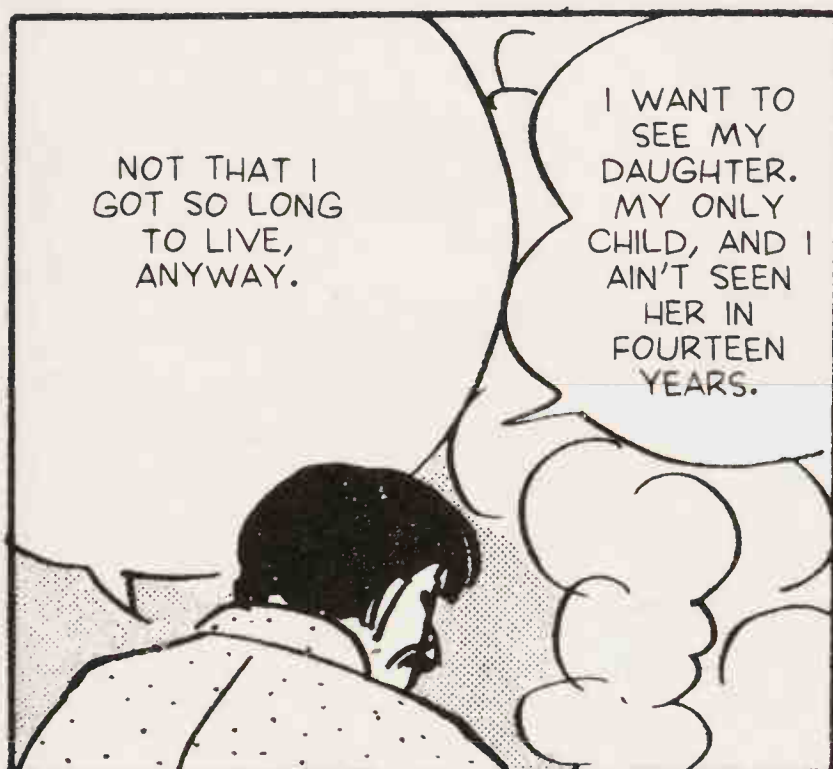


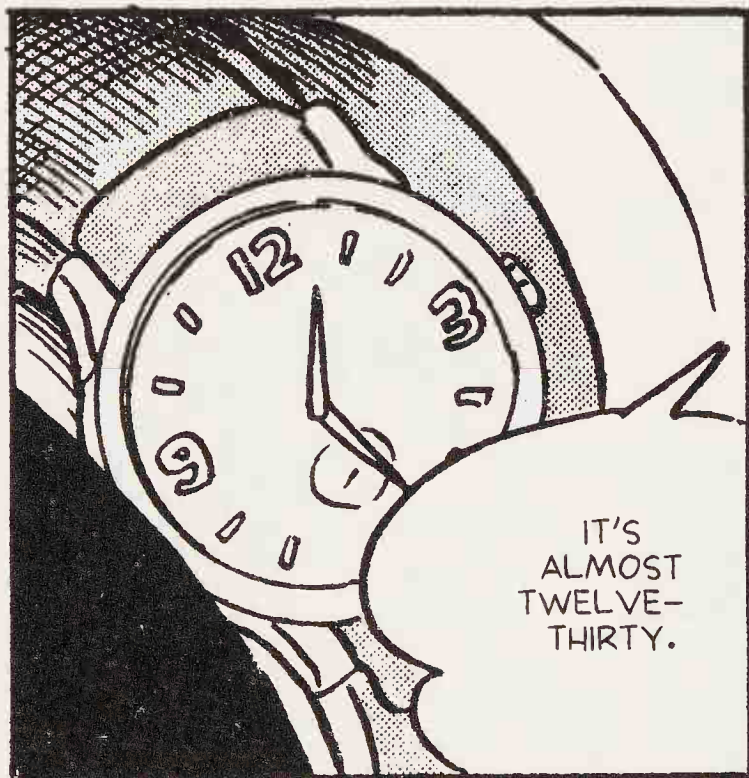
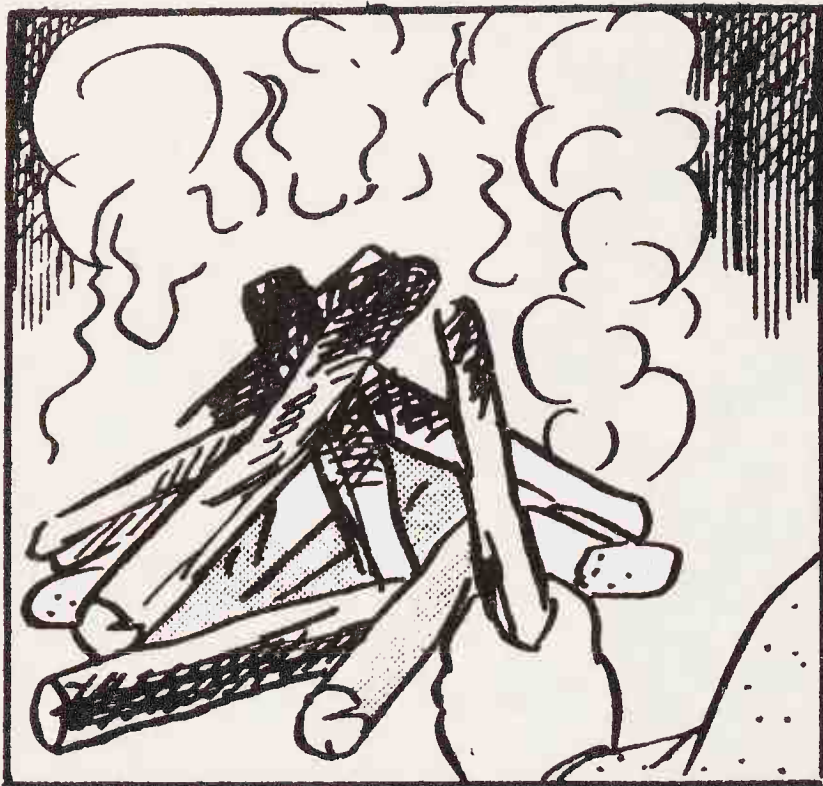




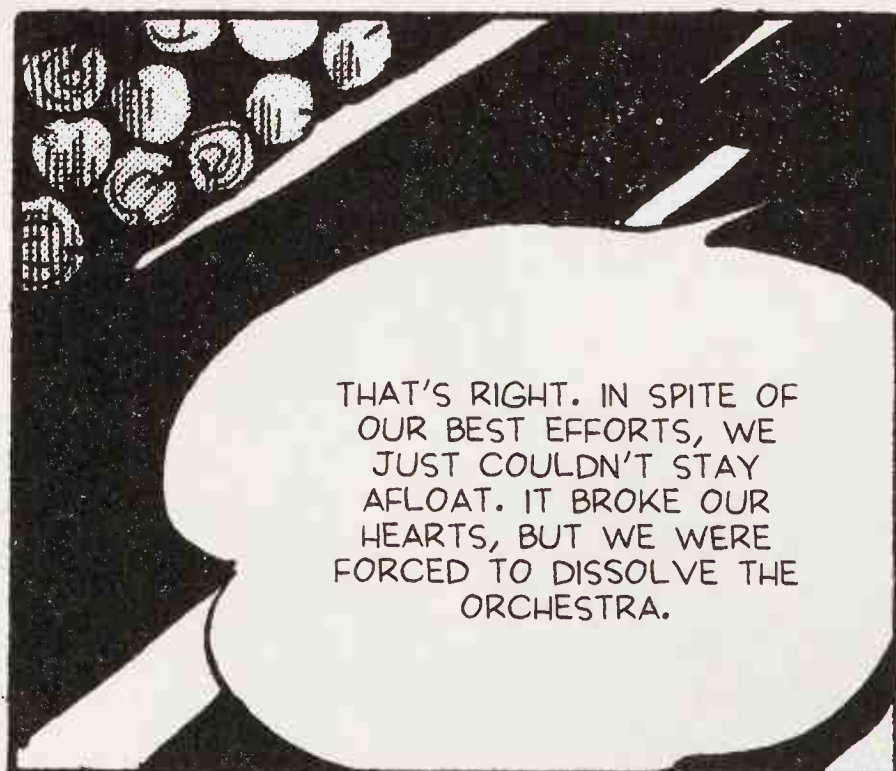


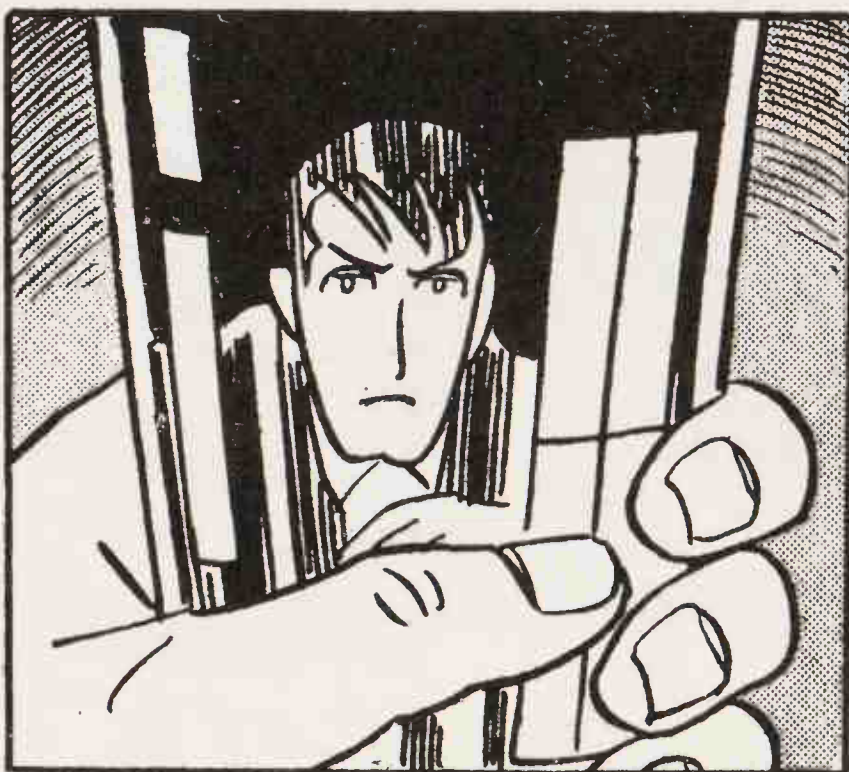


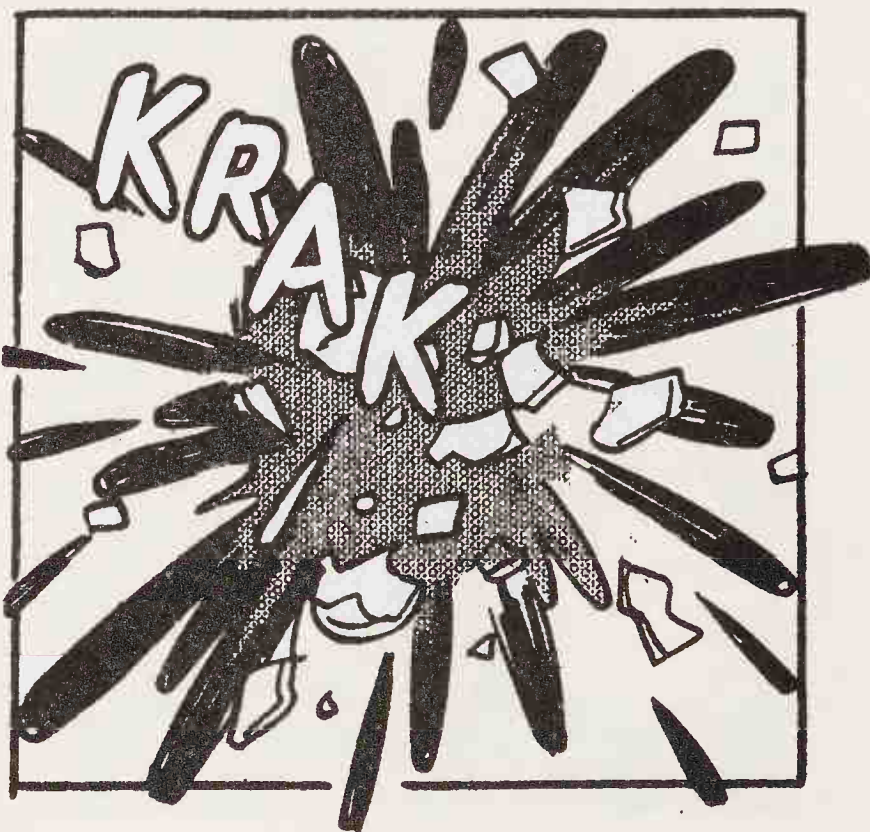


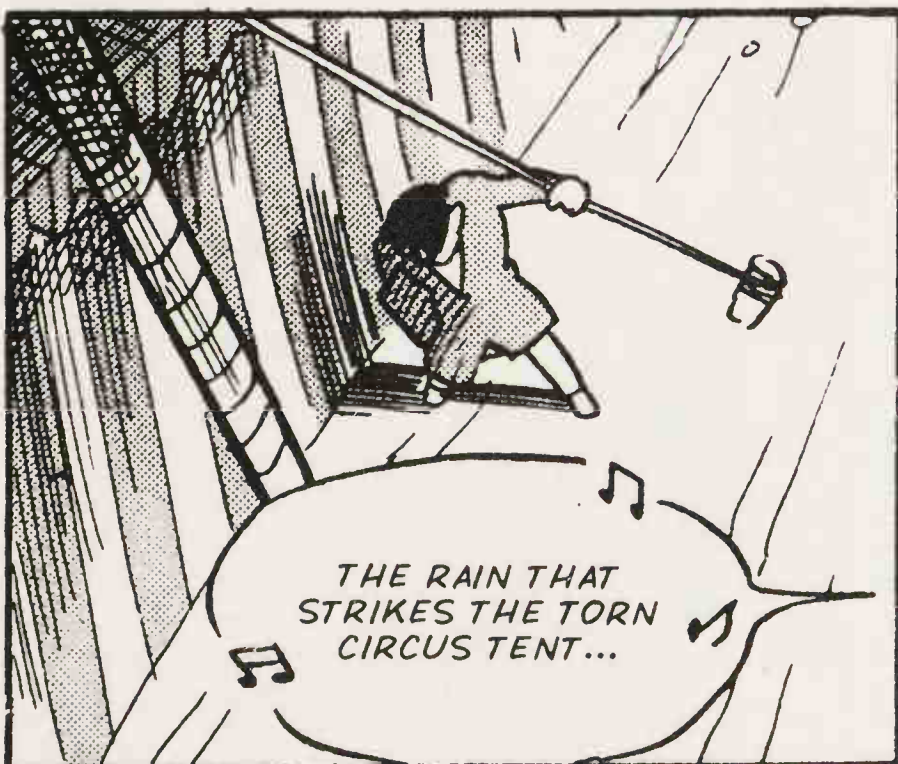
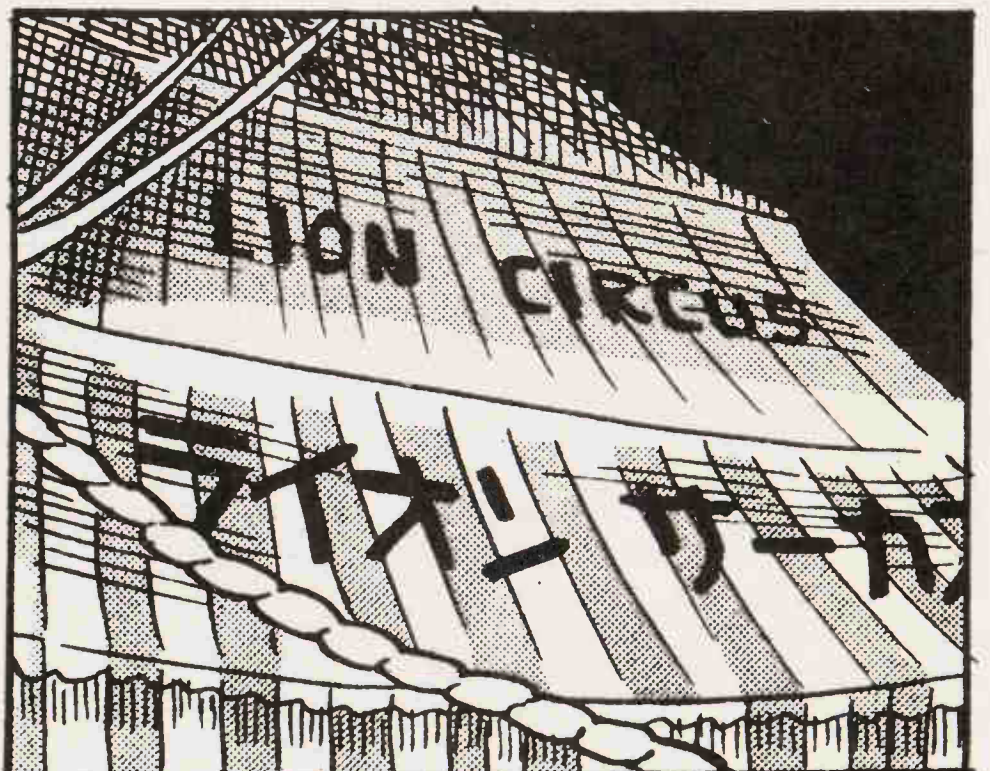


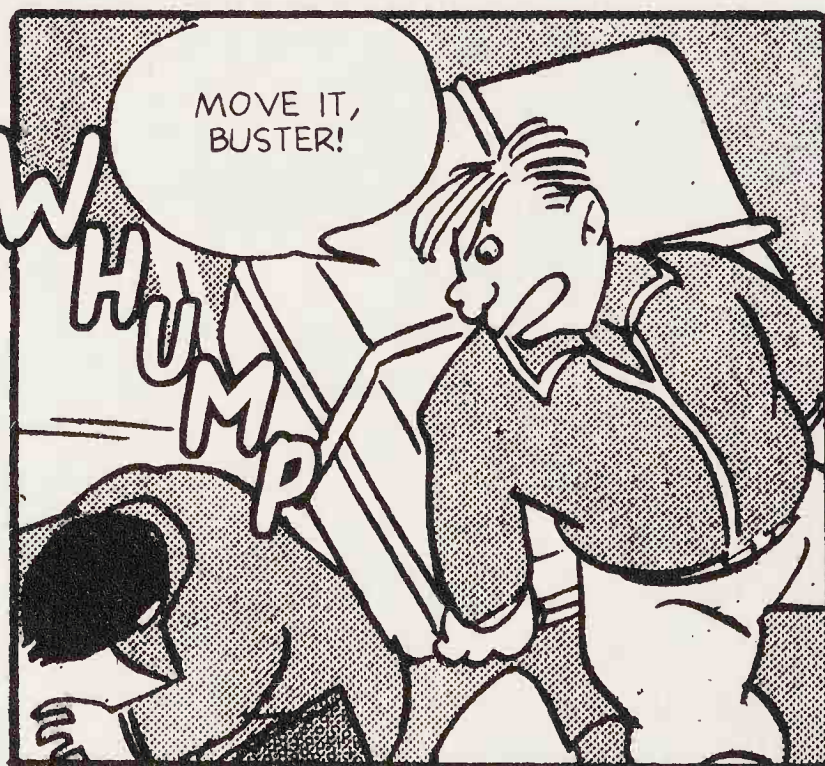
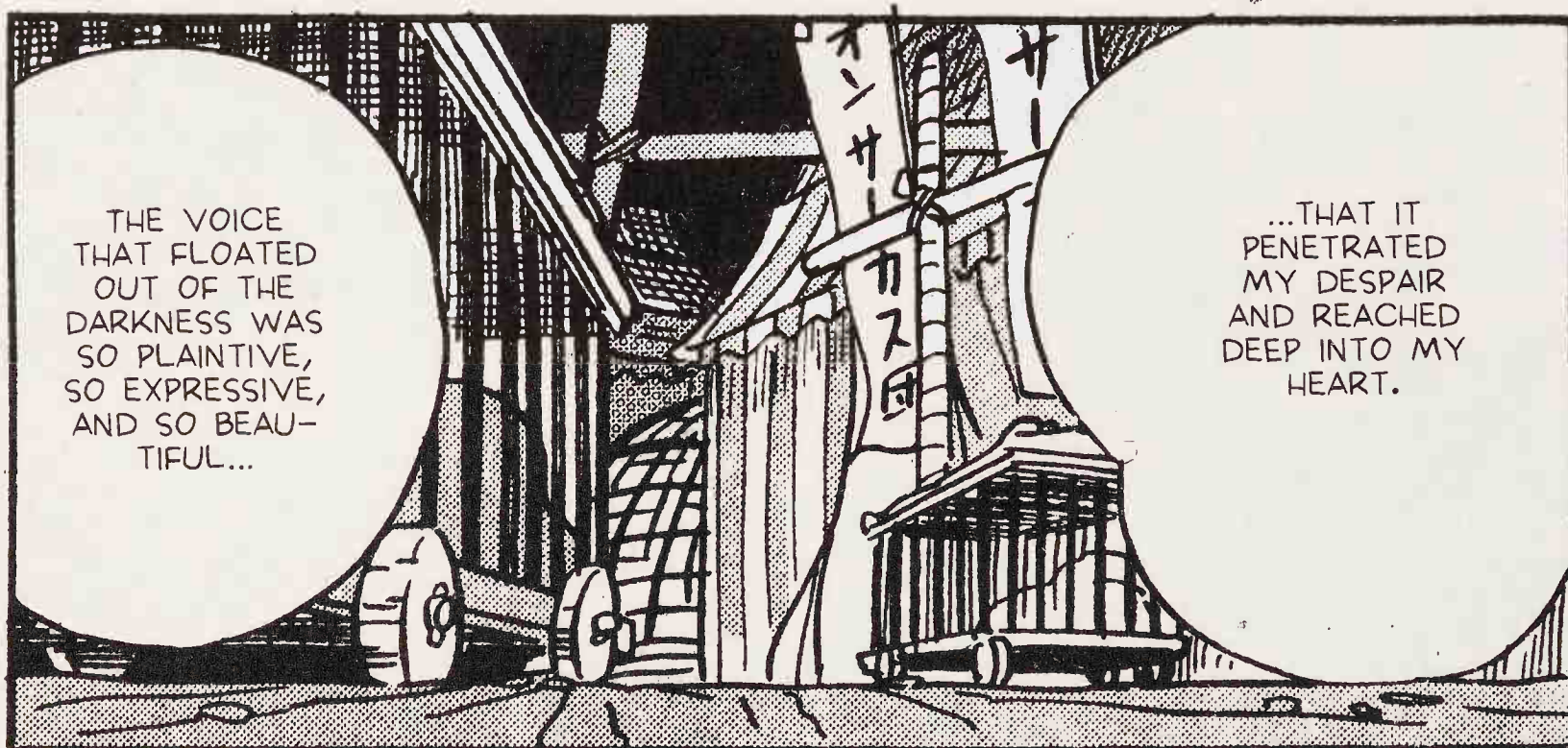


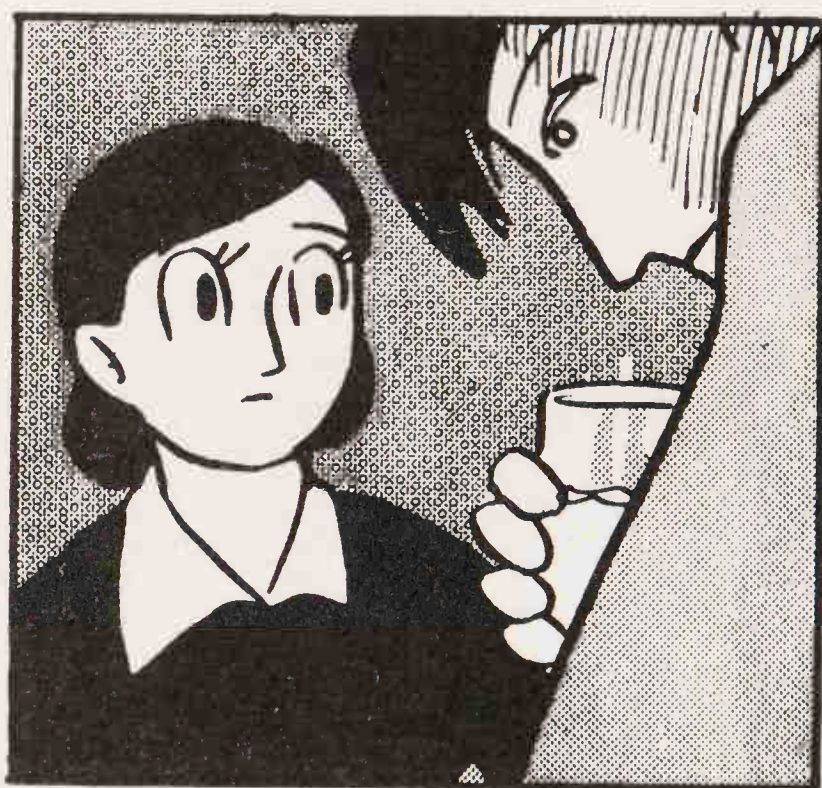
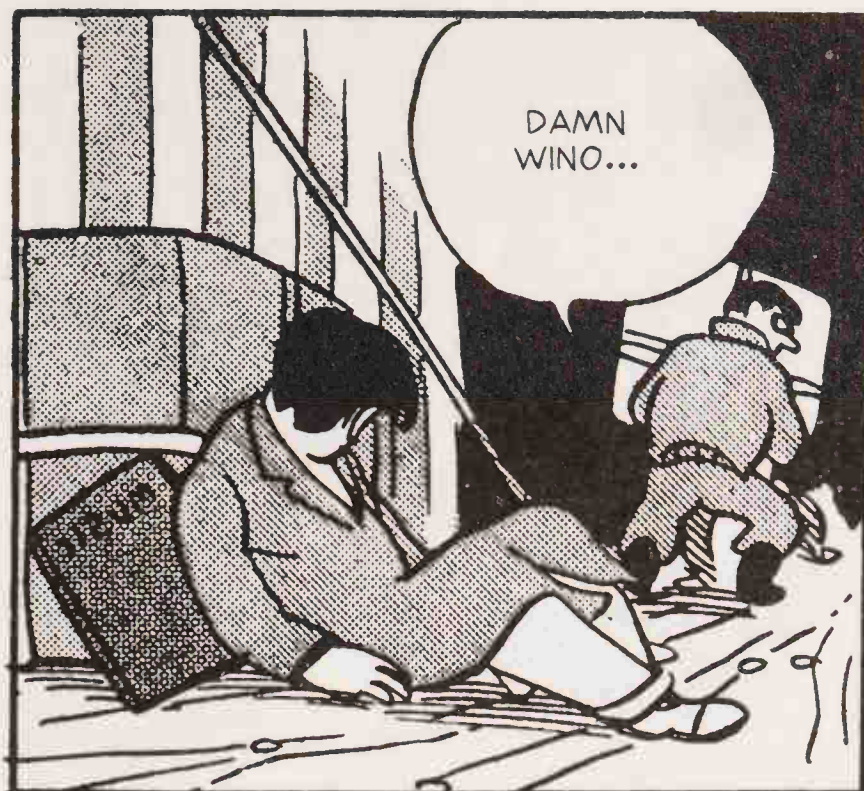


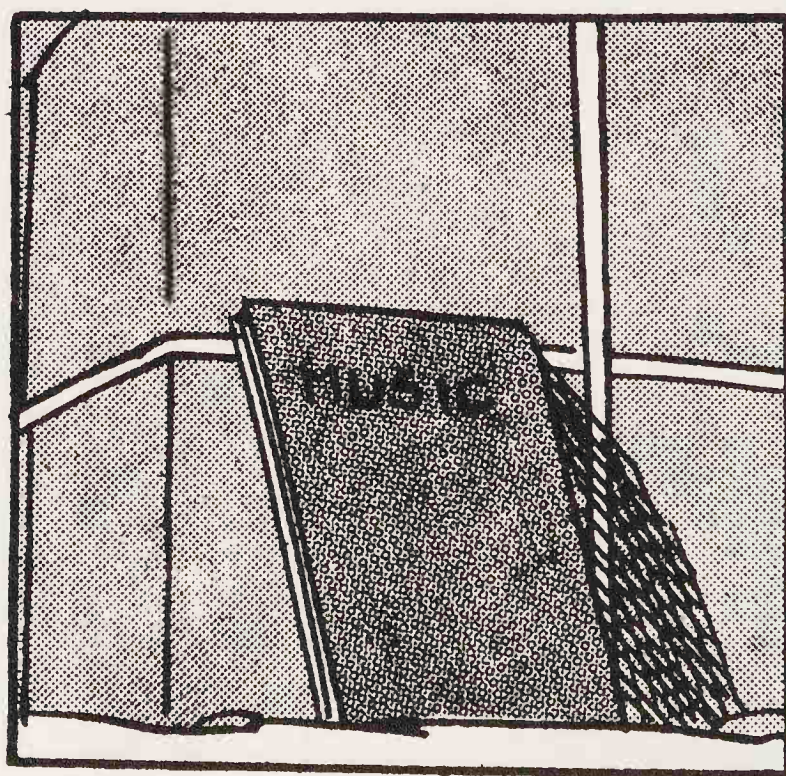
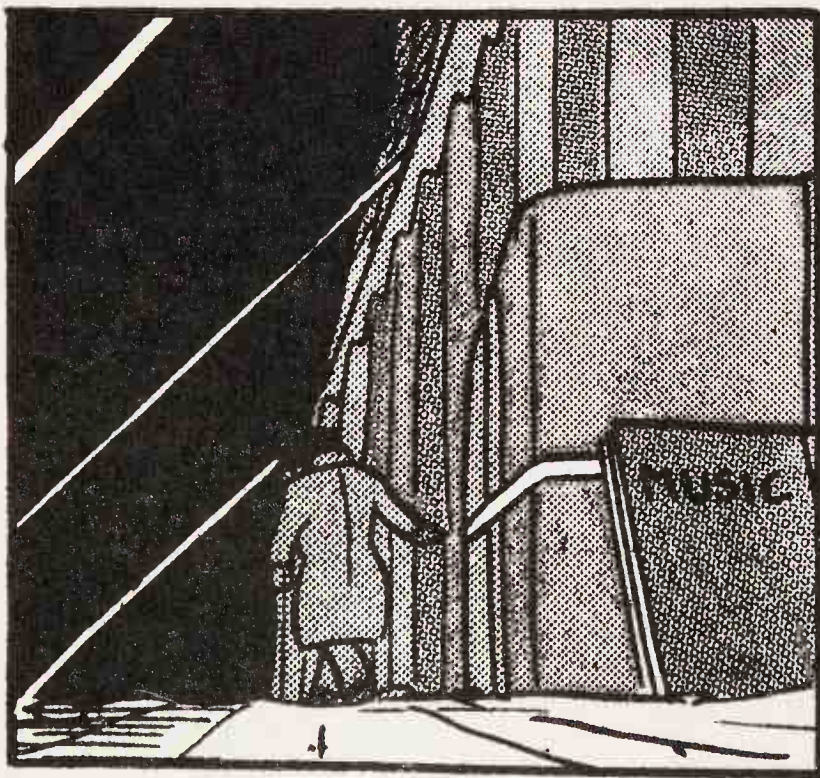
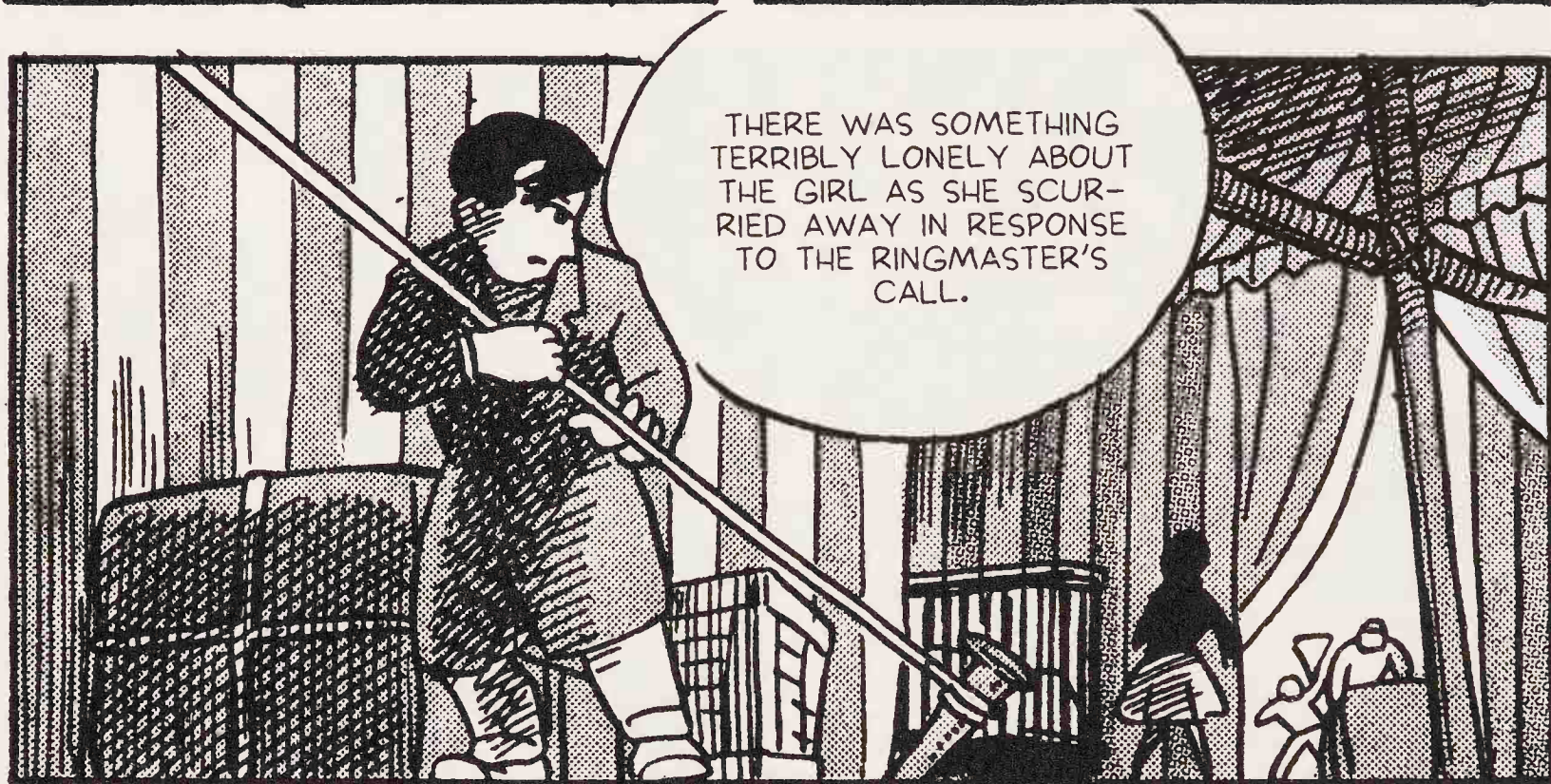
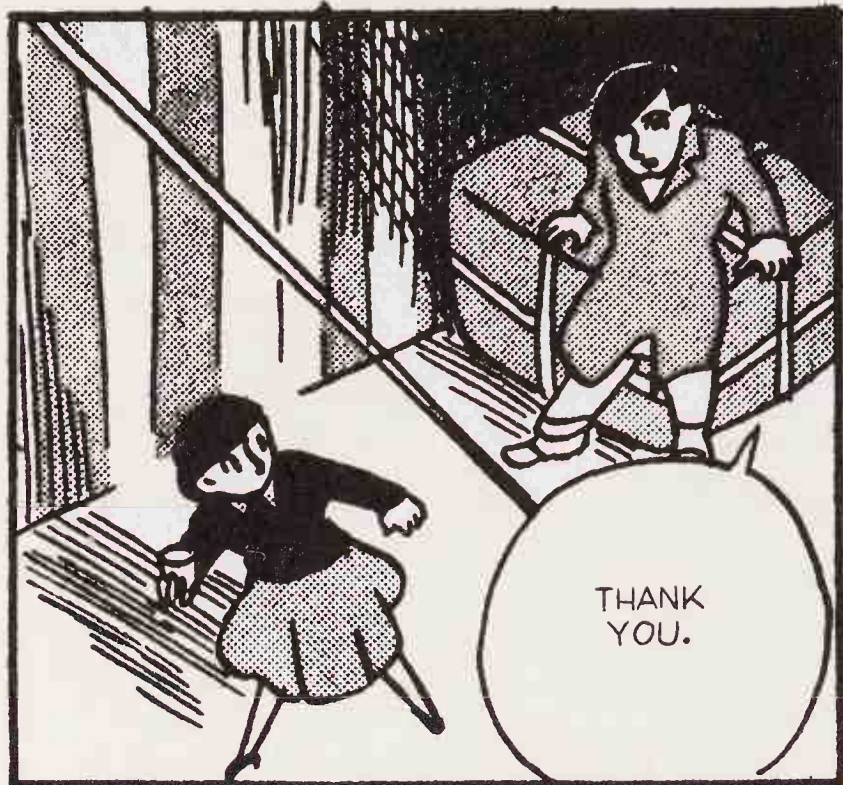


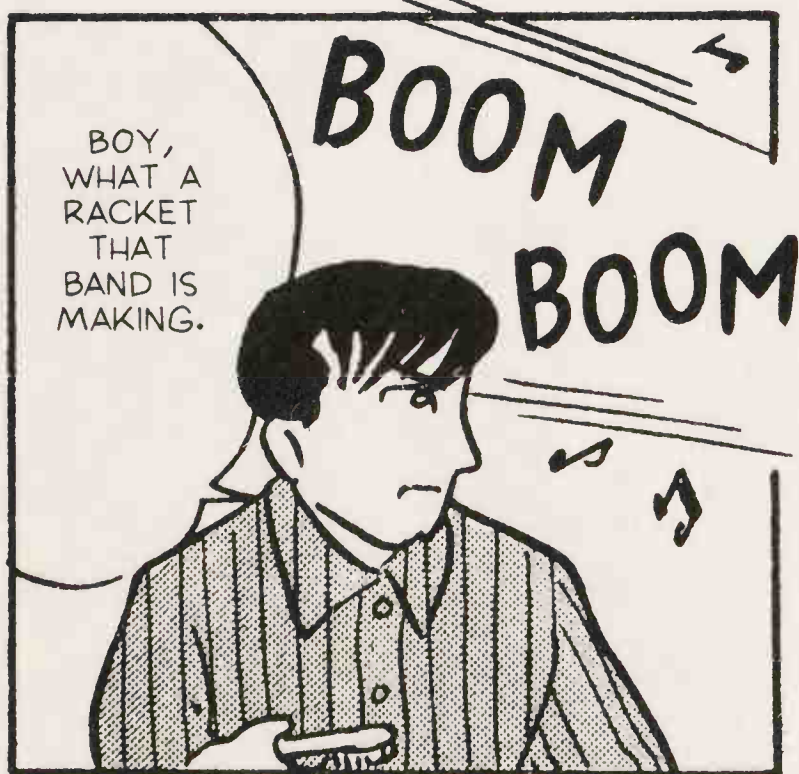
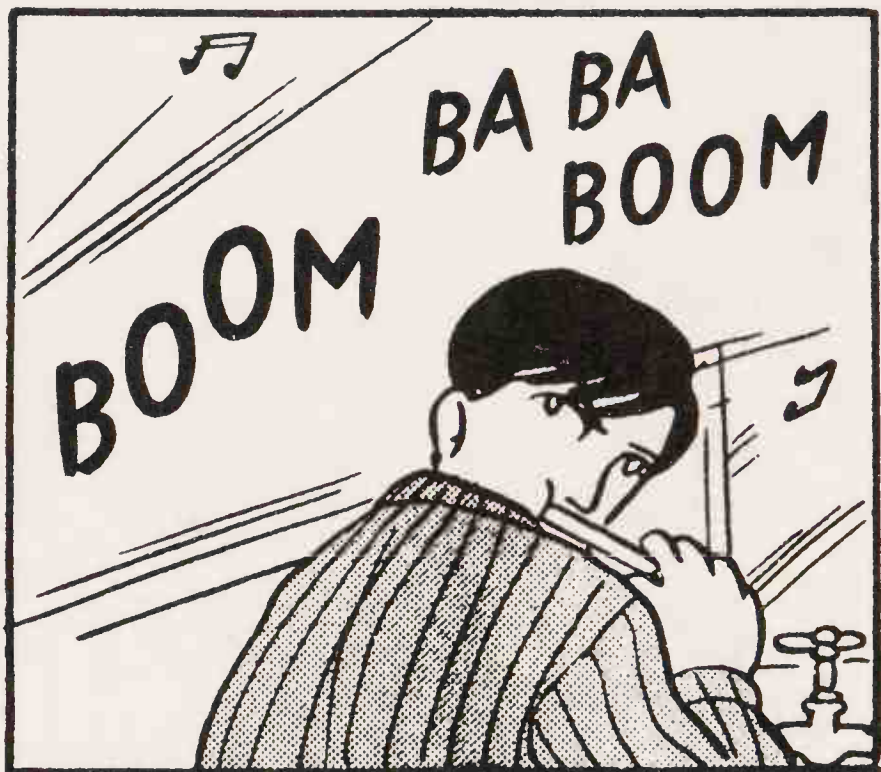
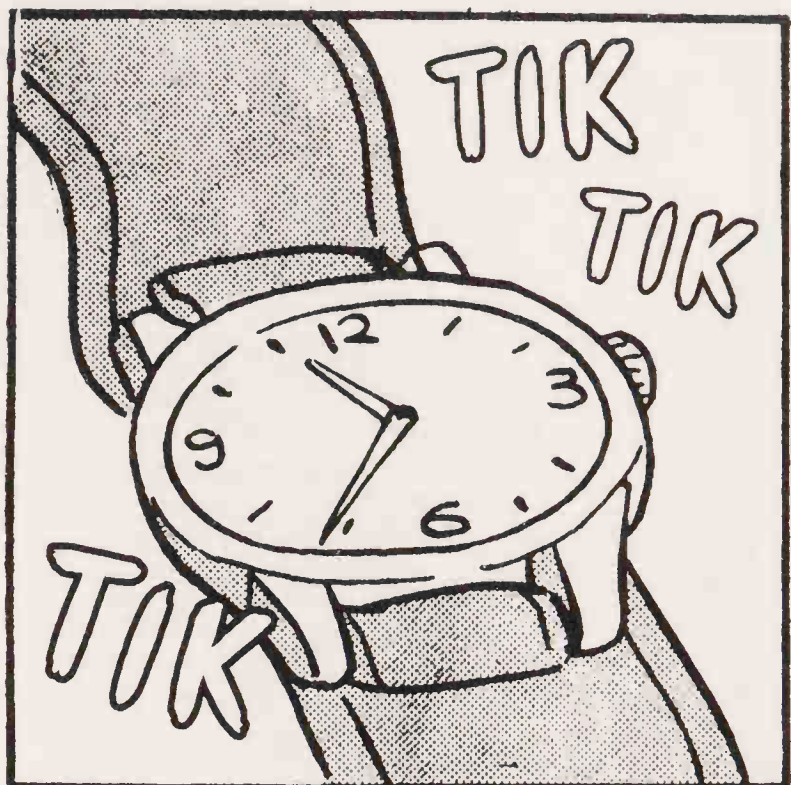


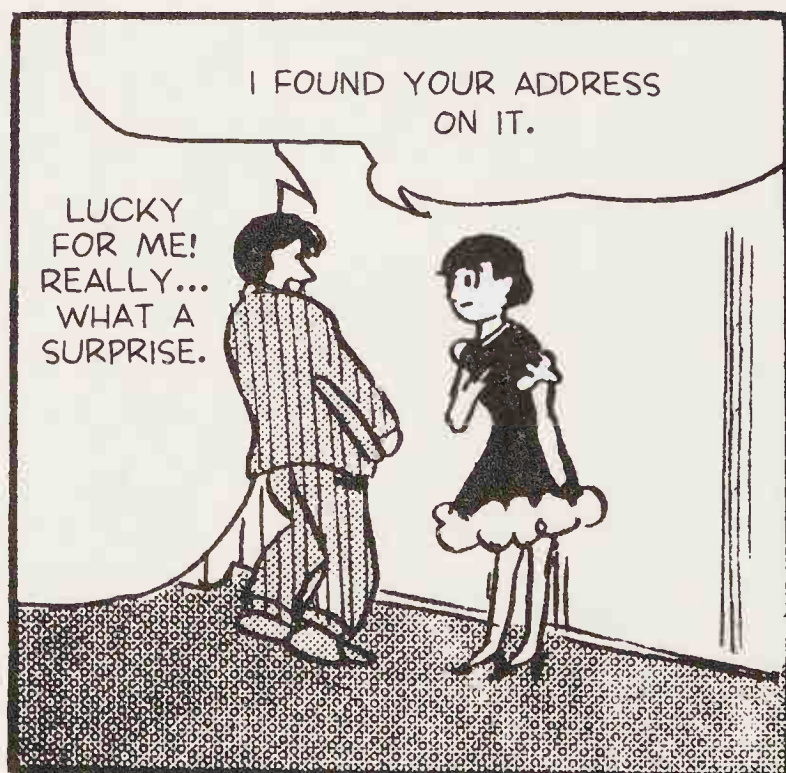
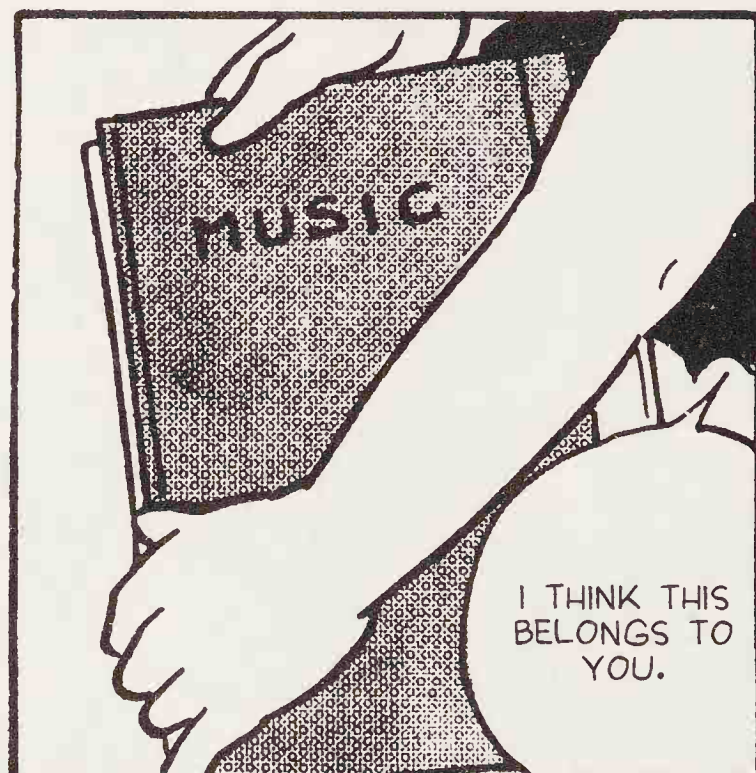
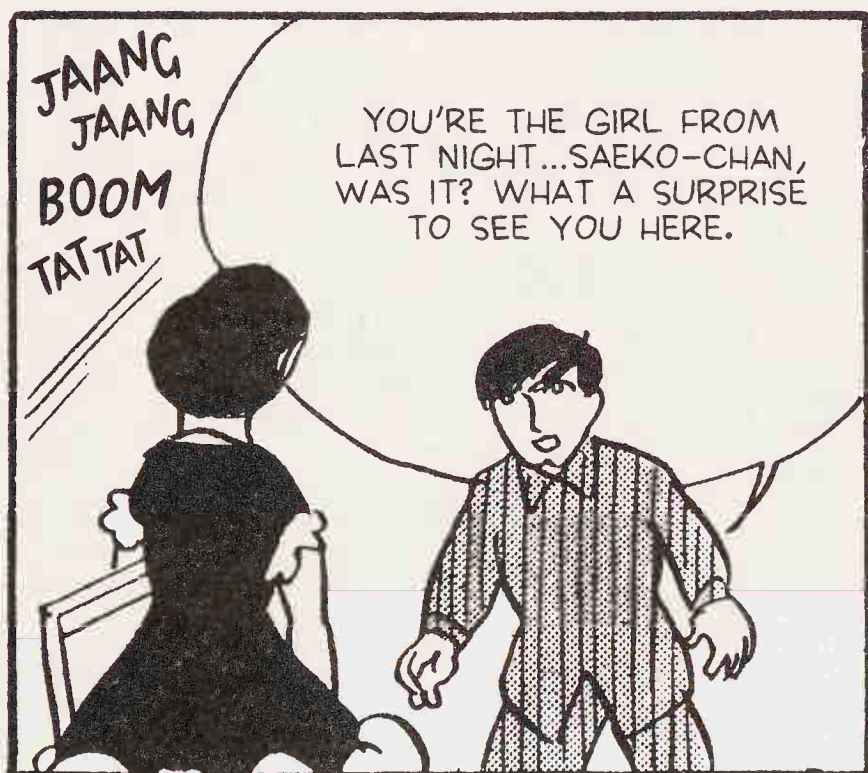
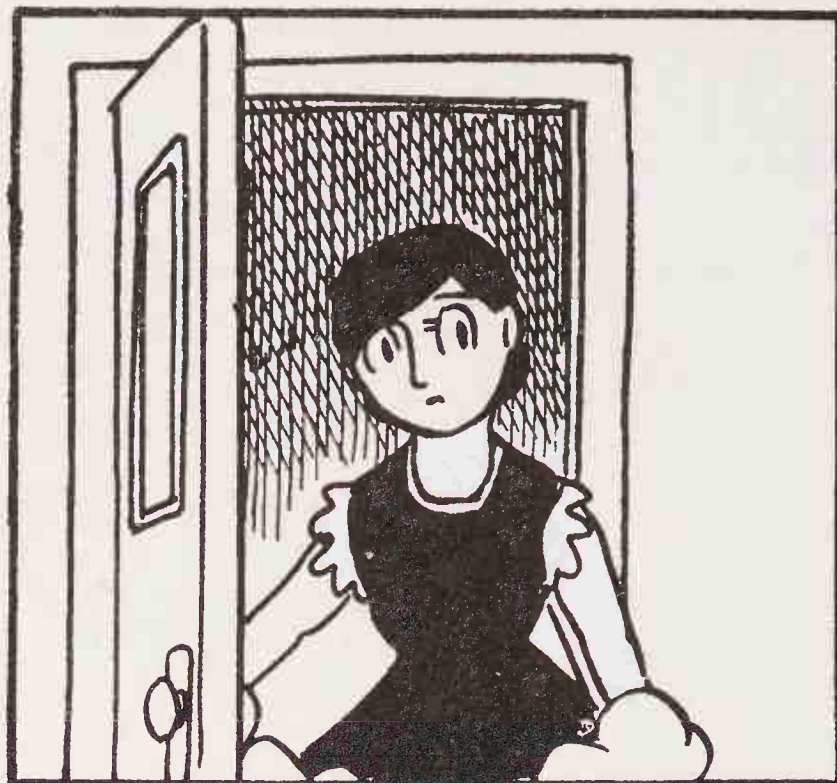


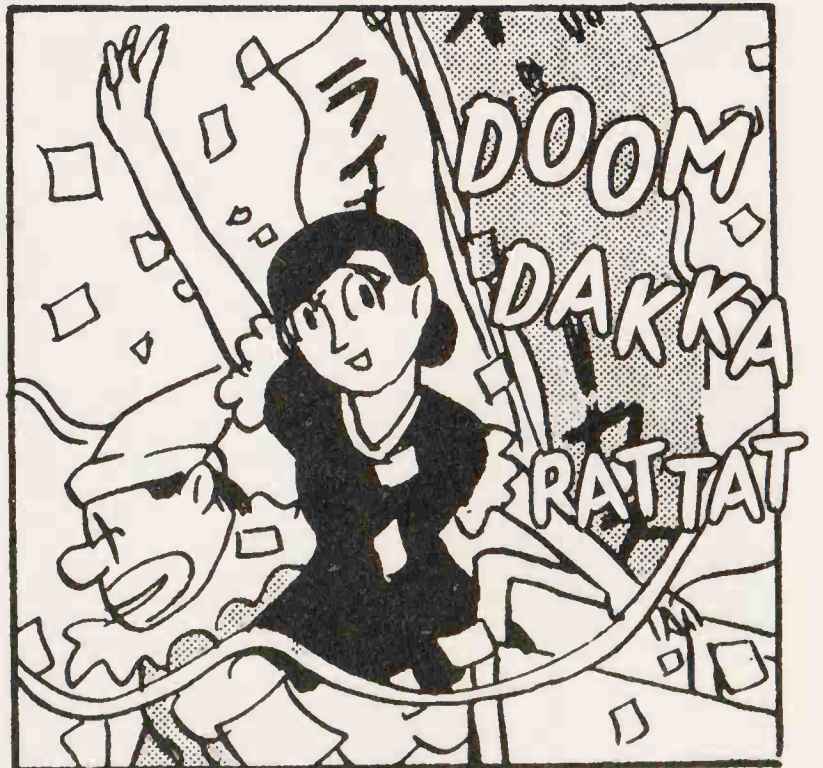
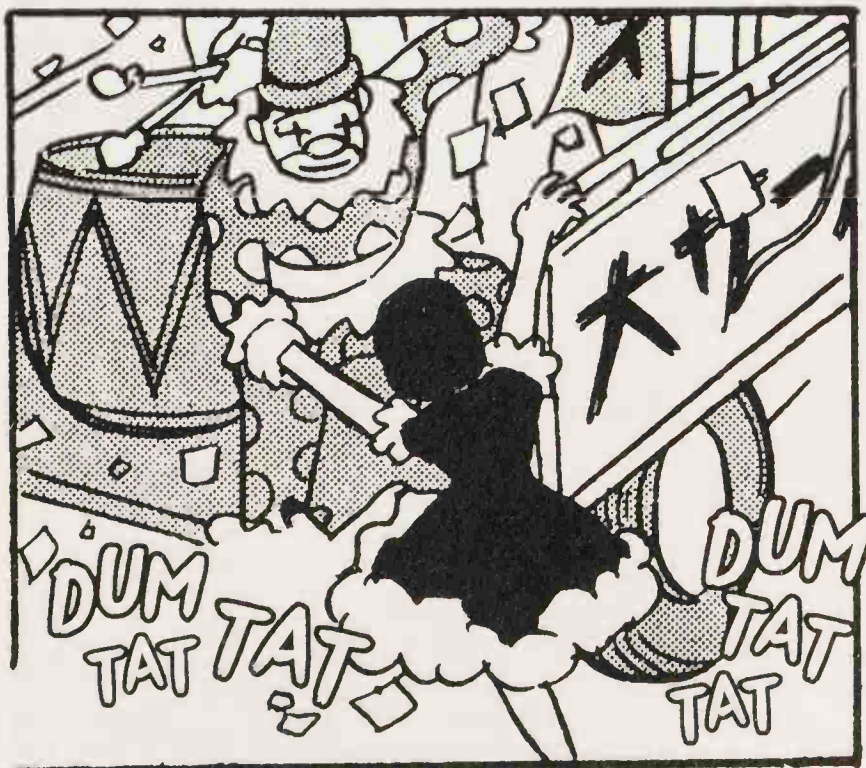








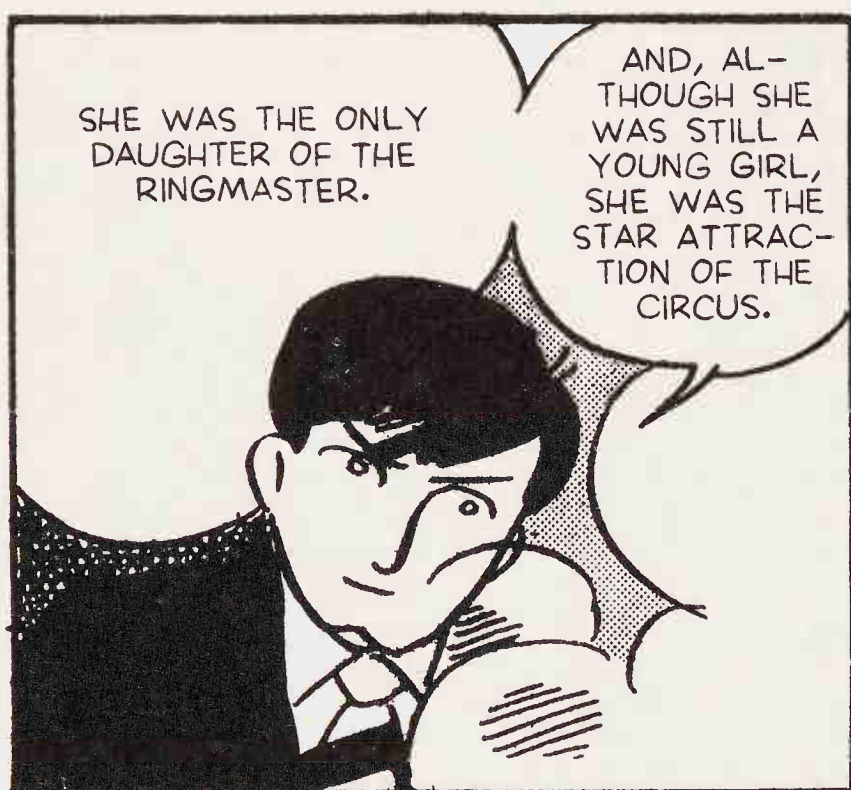






AND THAT'S
HOW SAEKO-
CHAN AND I
GOT TO KNOW
EACH OTHER.

白鳥

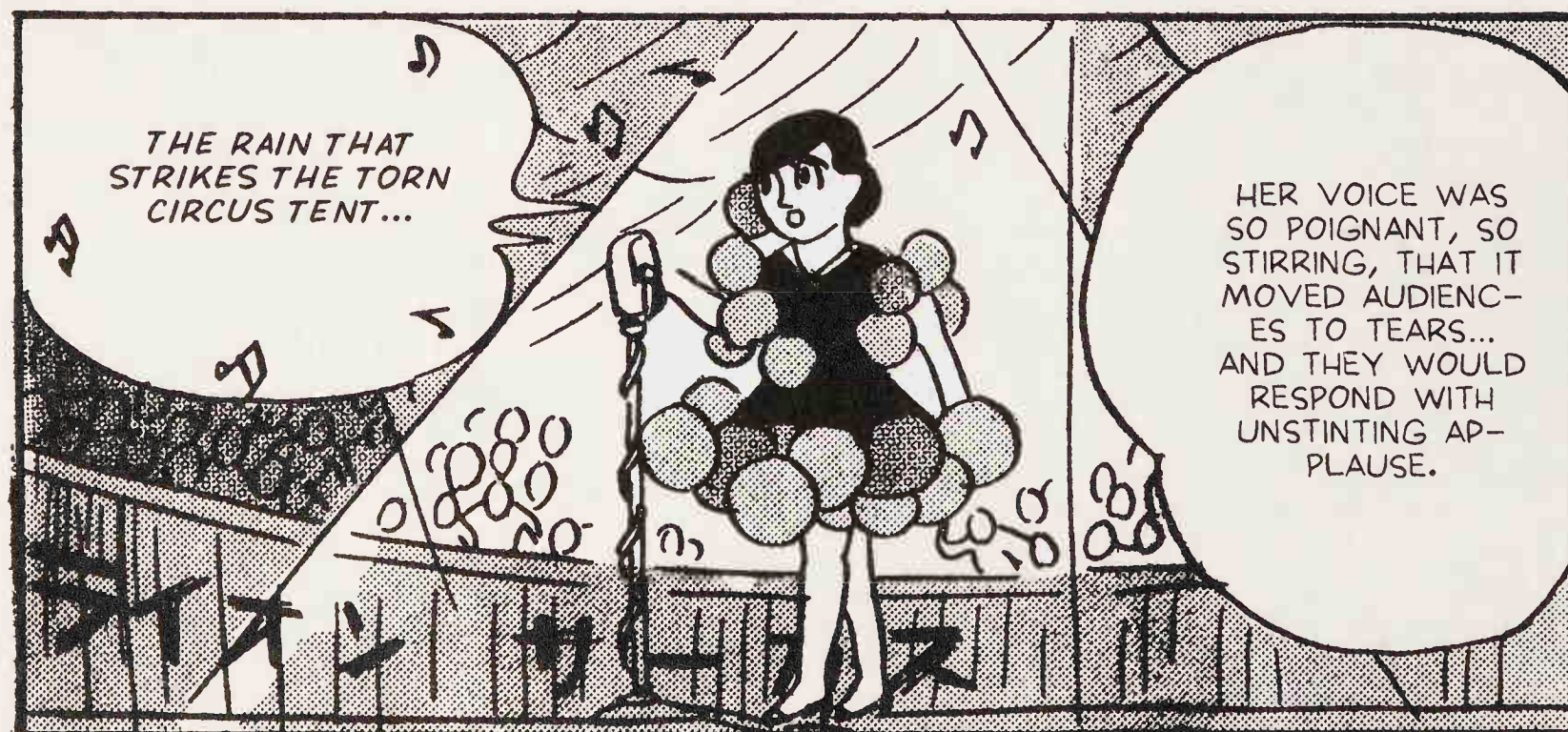


SHE WAS THE ONLY
DAUGHTER OF THE
RINGMASTER.

AND, AL-
THOUGH SHE
WAS STILL A
YOUNG GIRL,
SHE WAS THE
STAR ATTRAC-
TION OF THE
CIRCUS.

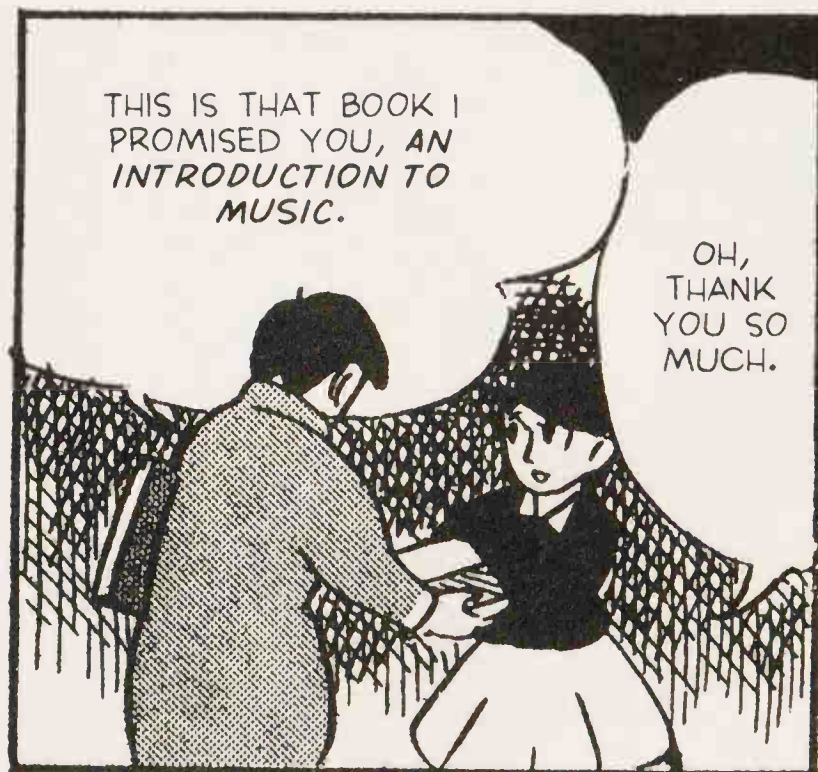
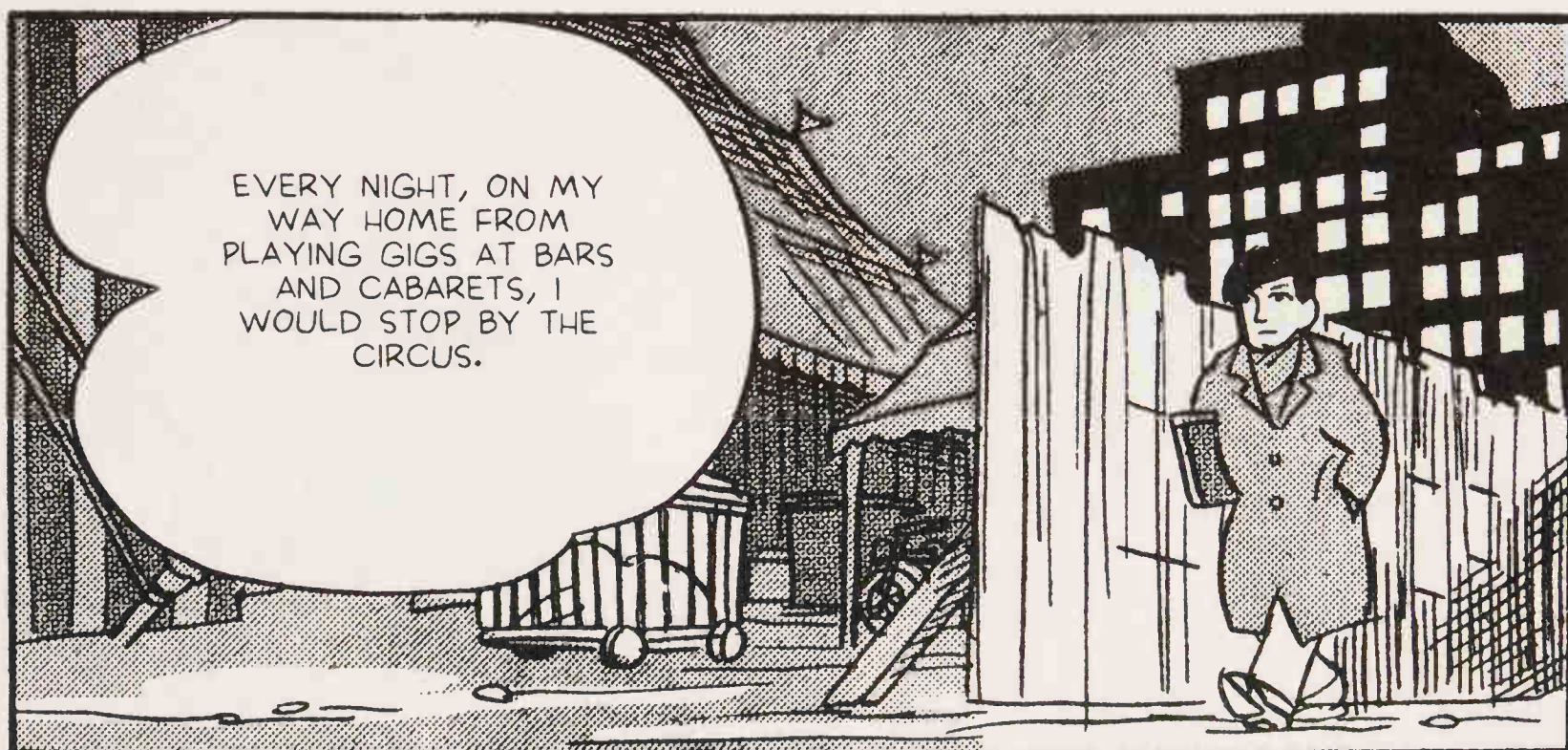


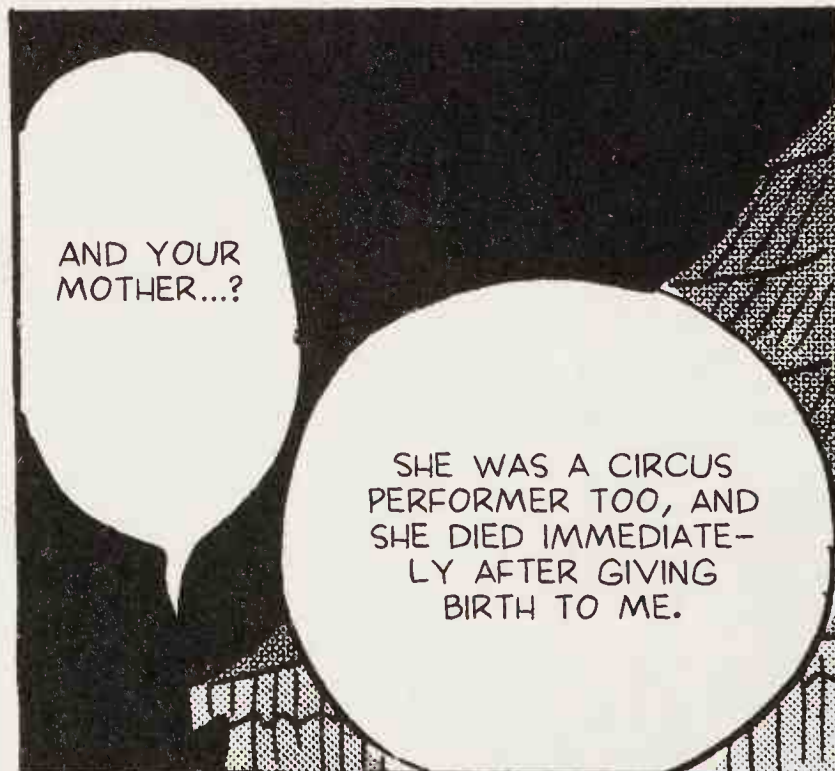
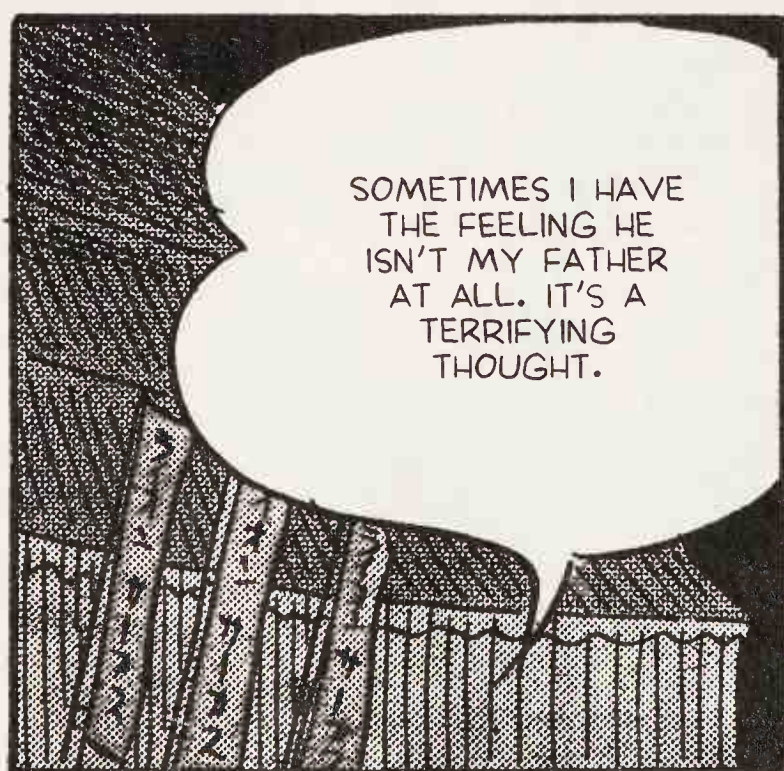
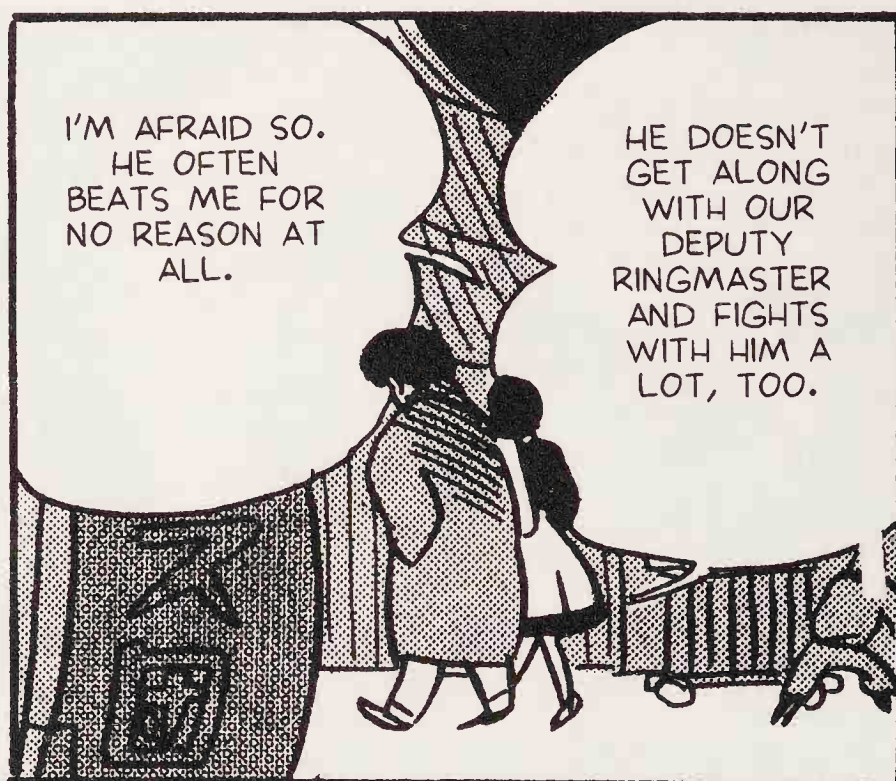
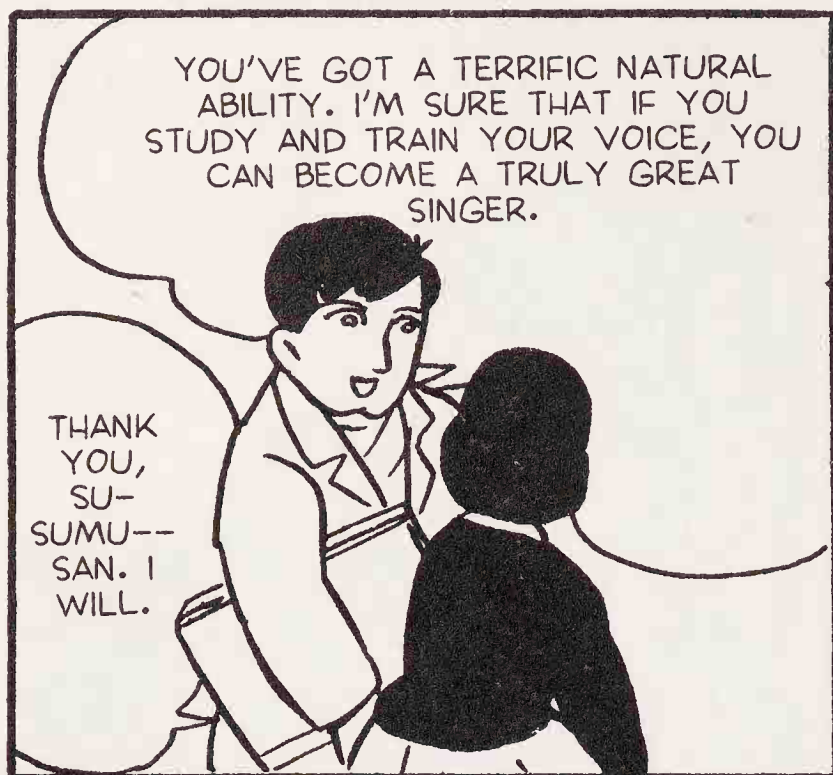
SHE HAD A REAL
GIFT FOR SINGING.

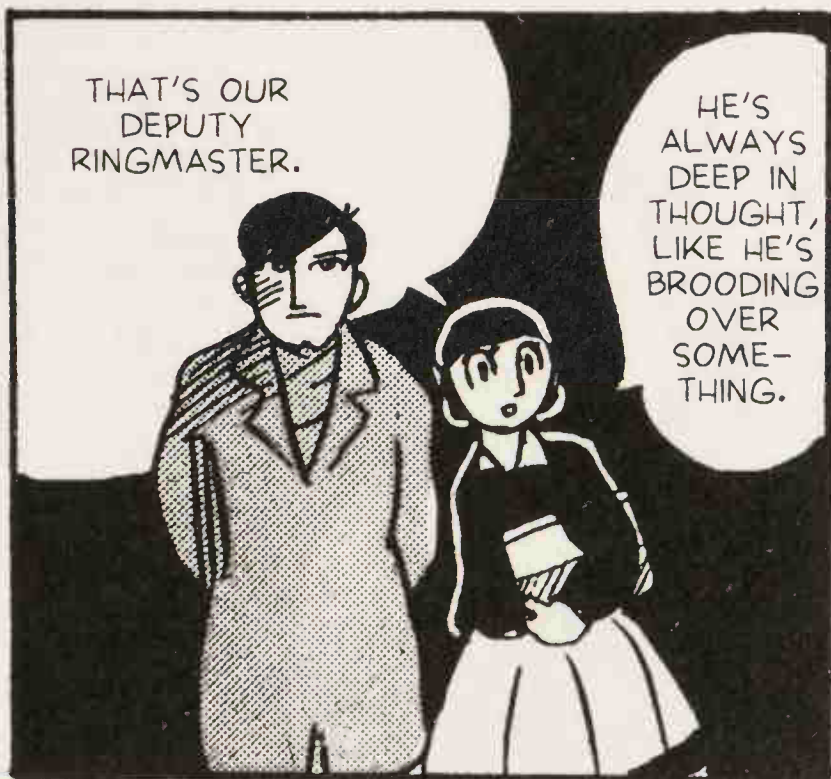
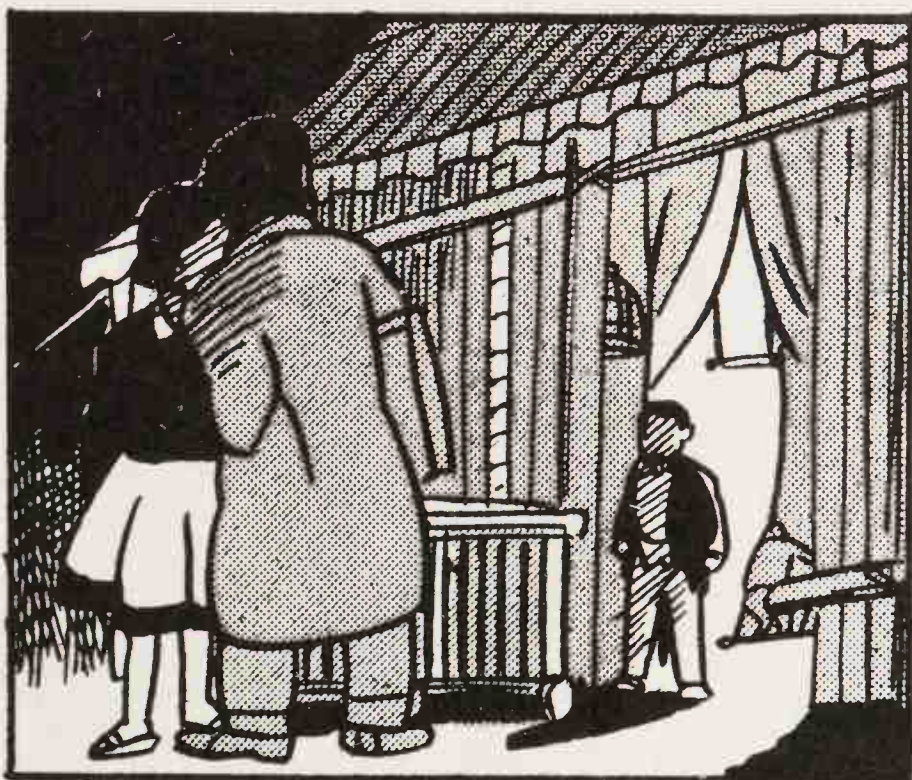


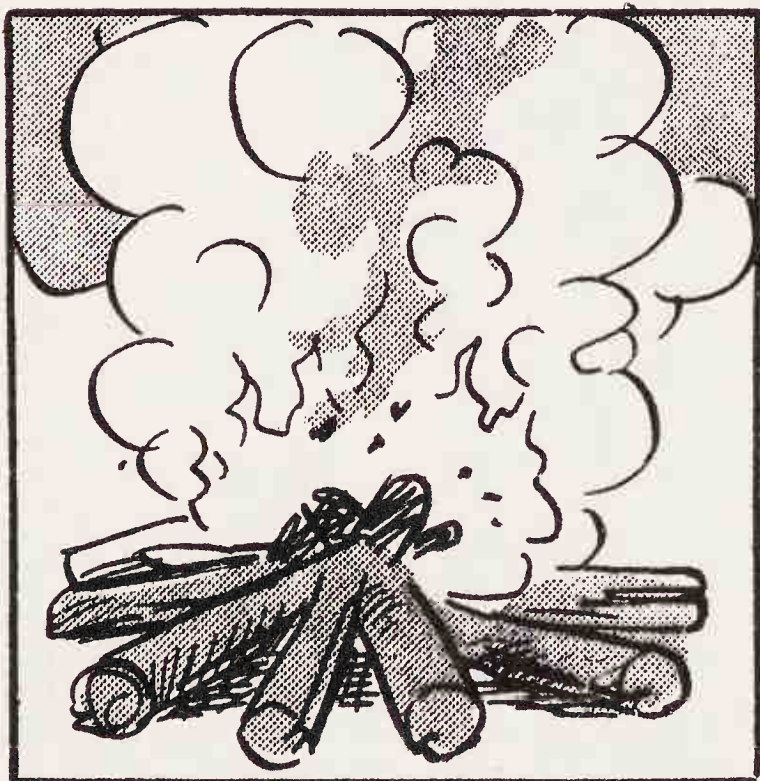
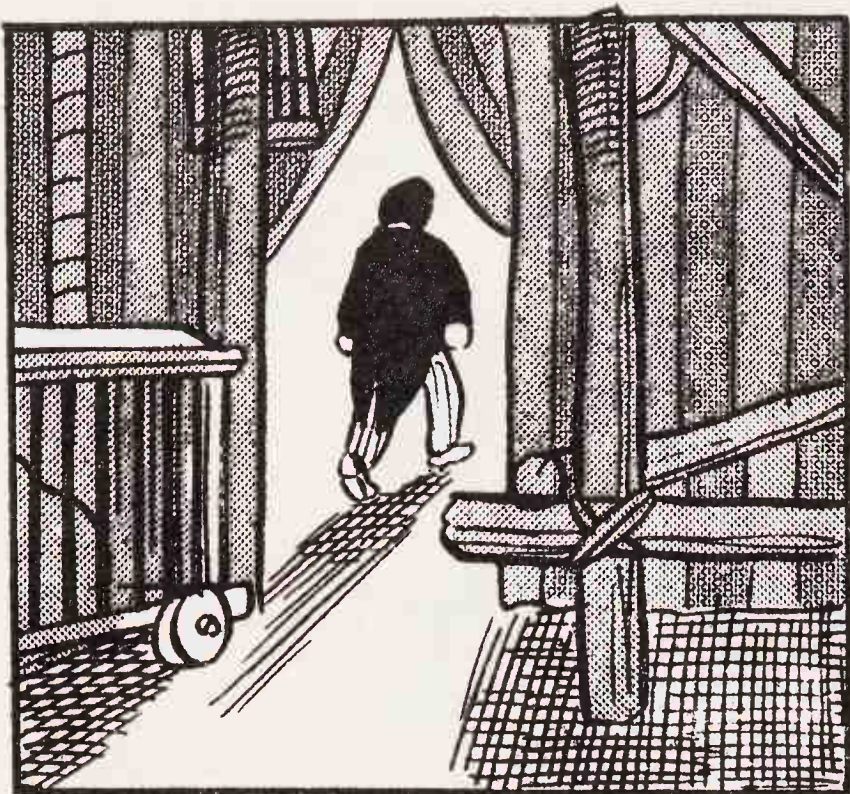
THE RAIN THAT
STRIKES THE TORN
CIRCUS TENT...

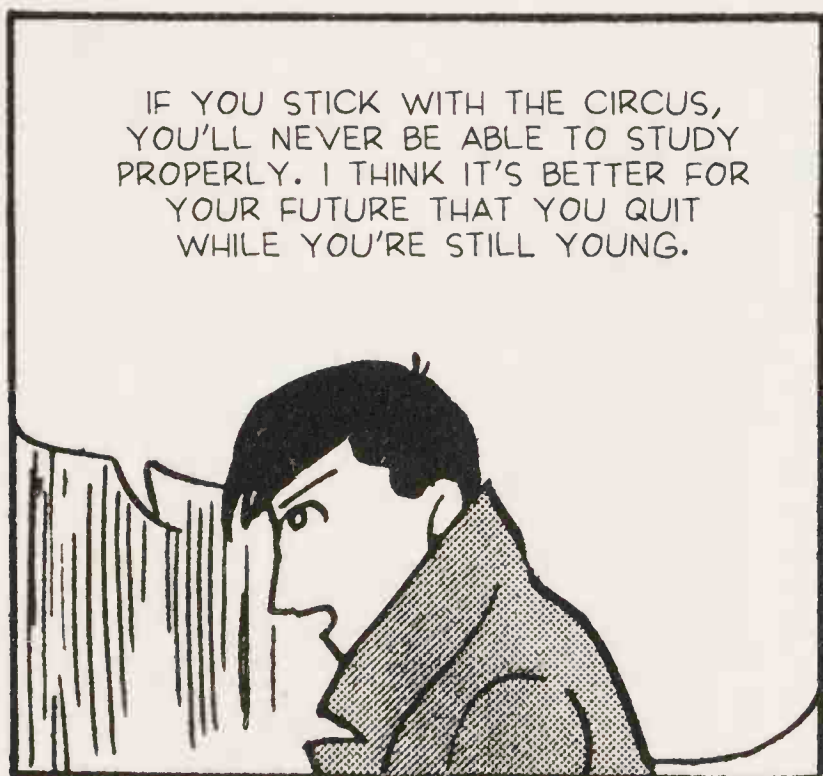
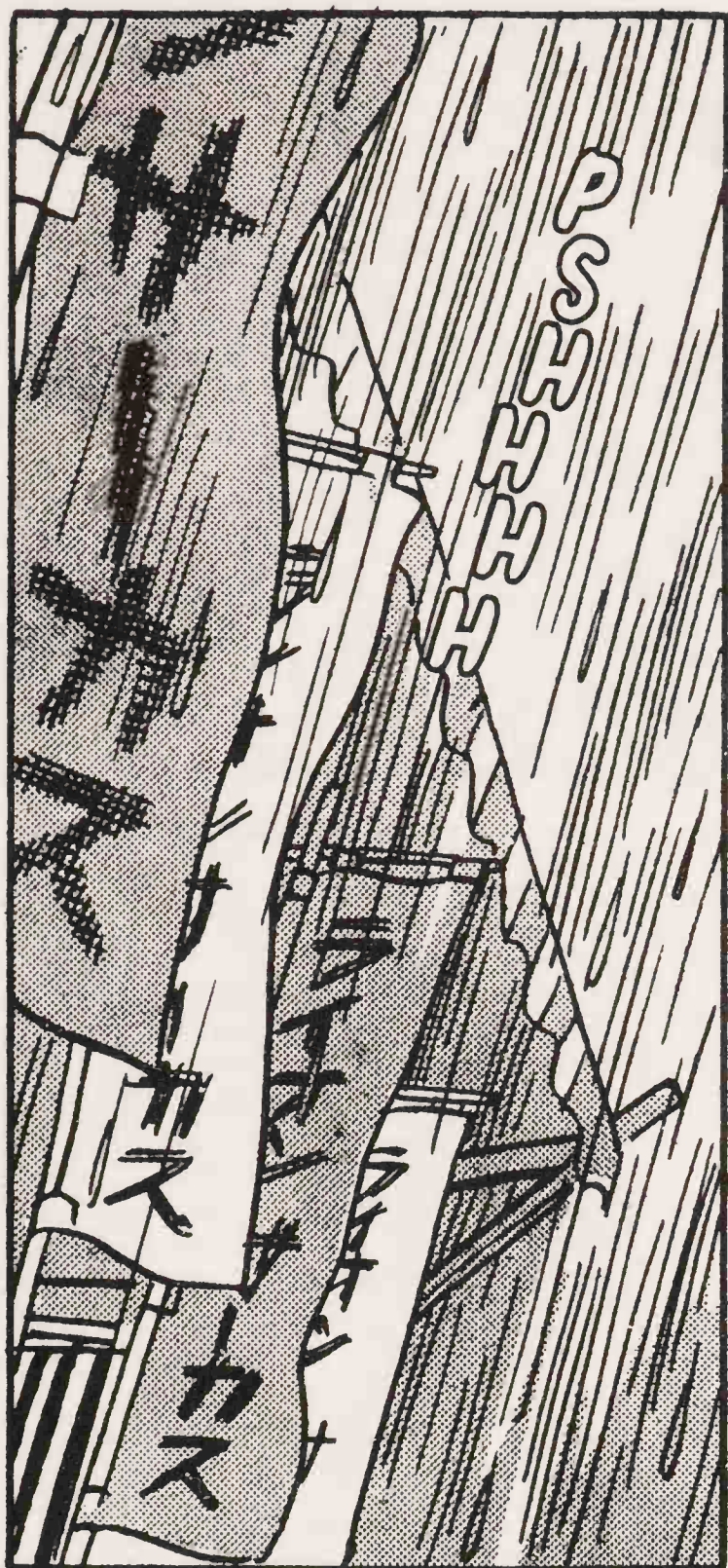
HER VOICE WAS
SO POIGNANT, SO
STIRRING, THAT IT
MOVED AUDIENC-
ES TO TEARS...
AND THEY WOULD
RESPOND WITH
UNSTINTING AP-
PLAUSE.













WHY NOT? IS IT BECAUSE OF YOUR FATHER? WELL, ASK HIM! HE *IS* YOUR FATHER, AFTER ALL...I'M SURE HE'LL AGREE TO WHAT'S BEST FOR YOU.

I JUST KNOW THAT, WITH PROPER STUDY AND TRAINING IN A MUSIC SCHOOL, YOU'VE GOT WHAT IT TAKES TO BECOME AN AMAZING SINGER.

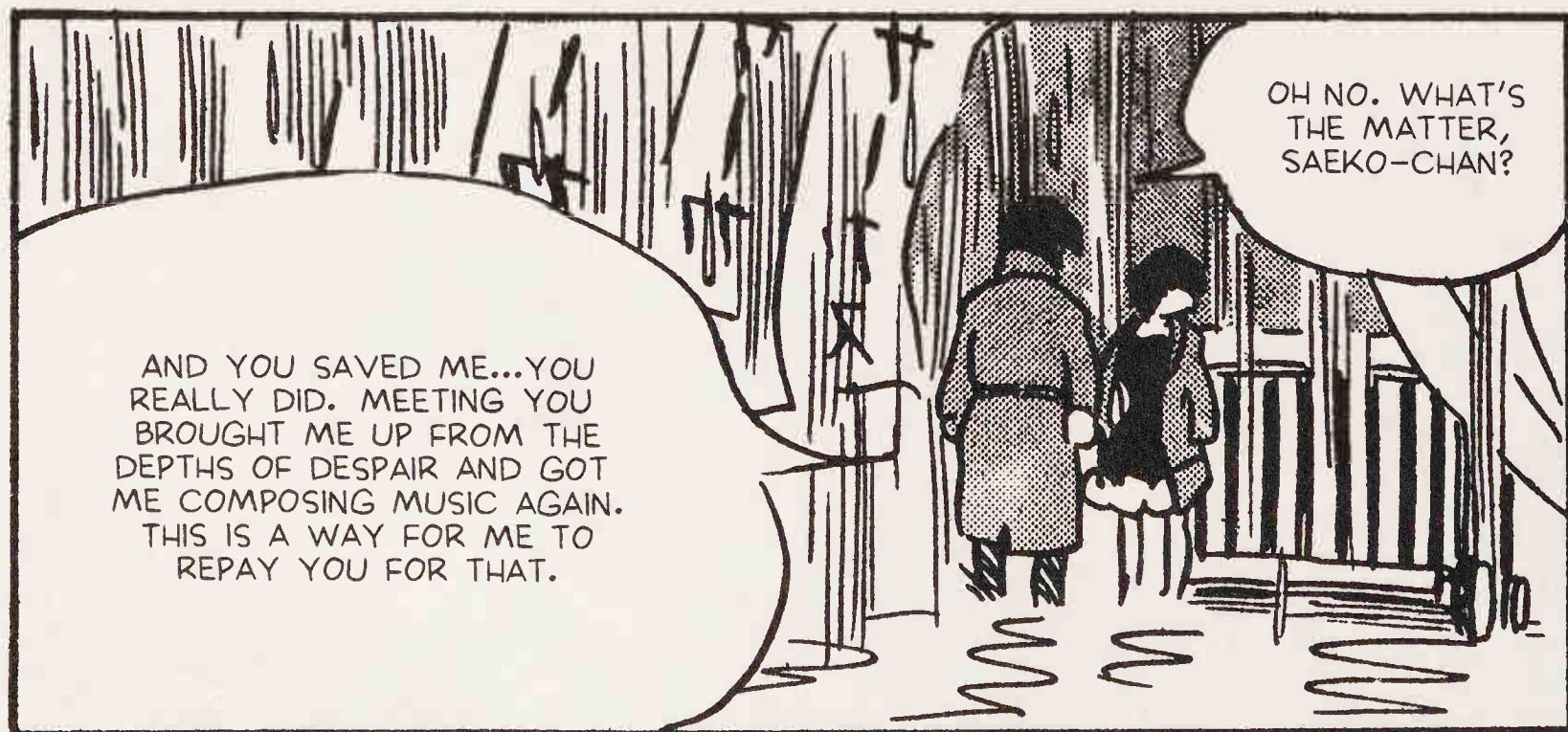


IF YOU'RE WORRIED ABOUT TUITION, SAEKO-CHAN, YOU DON'T HAVE TO BE.



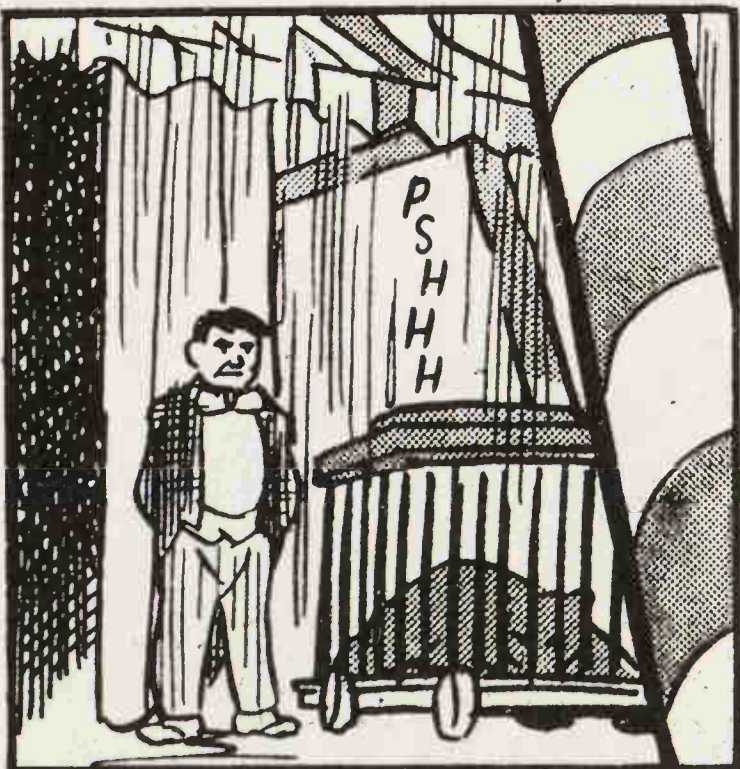
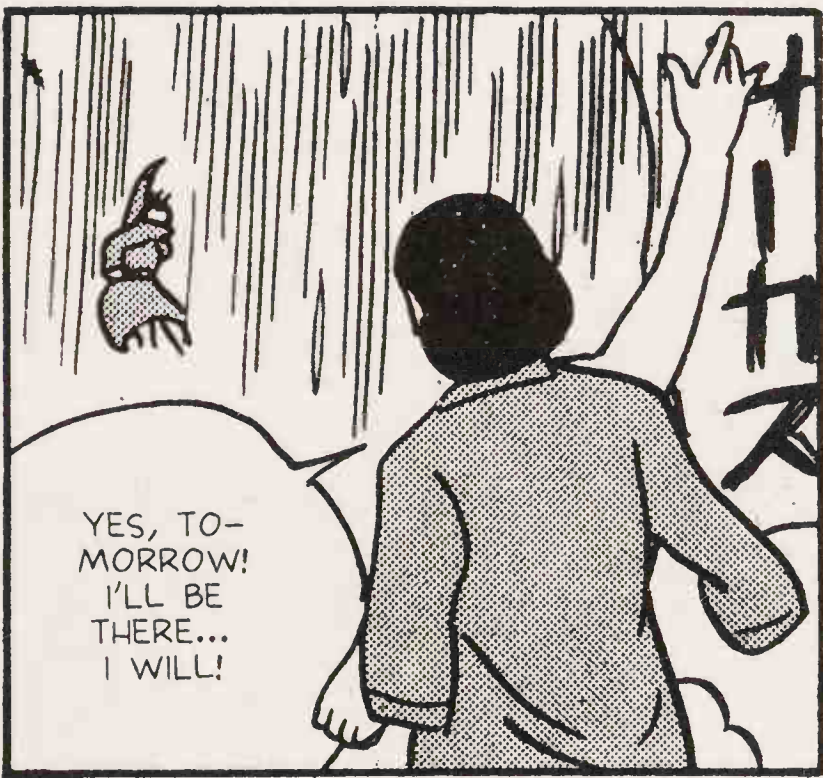
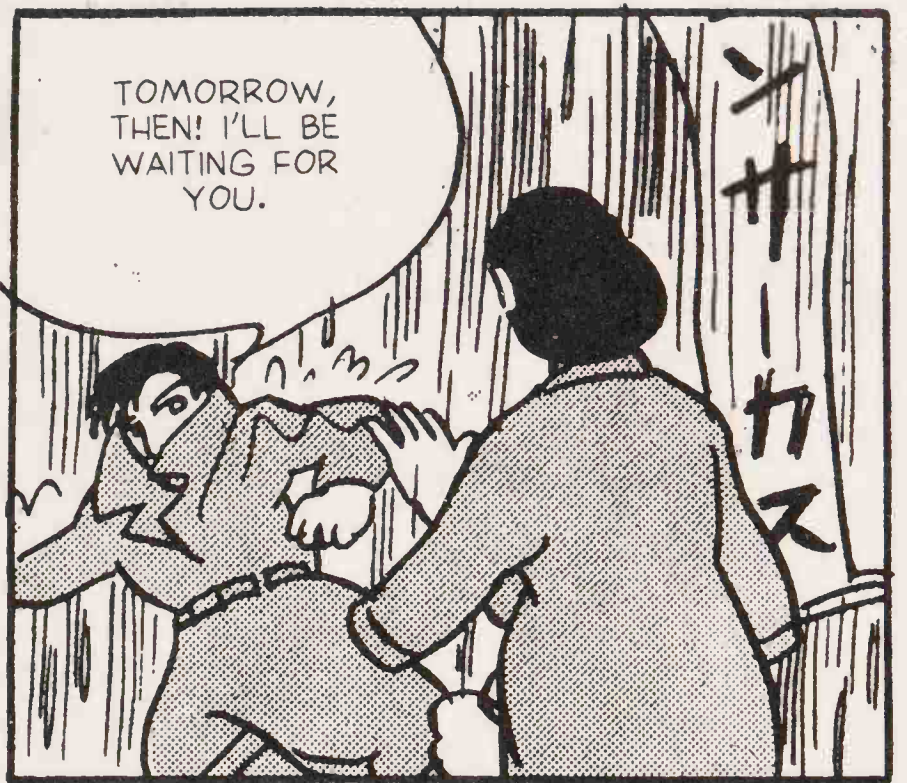
FOR SOME REASON, I JUST DON'T FEEL LIKE YOU AND I ARE STRANGERS.

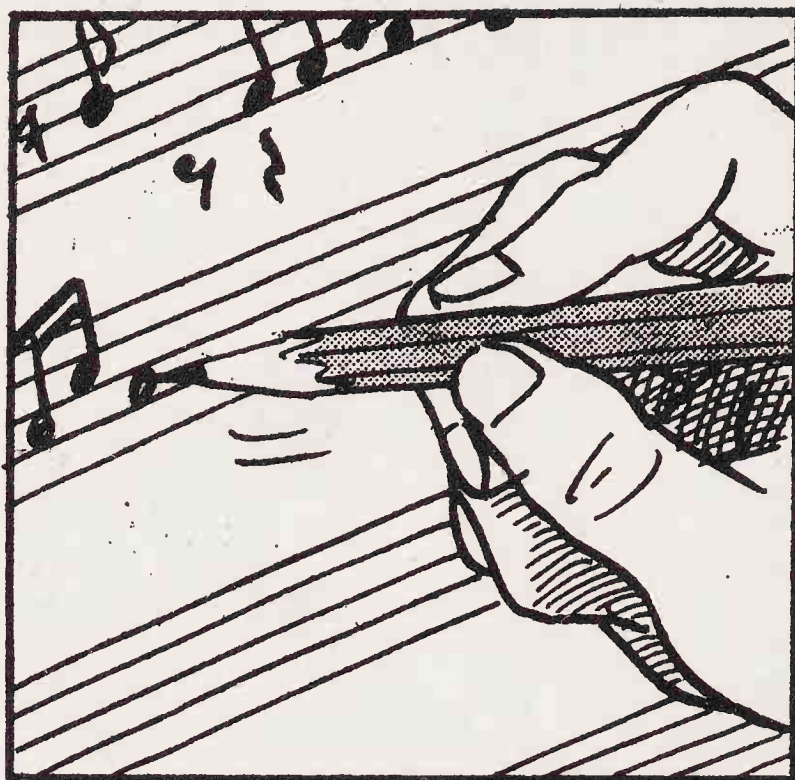
HOW DO I SAY THIS? IT'S LIKE YOU'RE A SISTER TO ME.



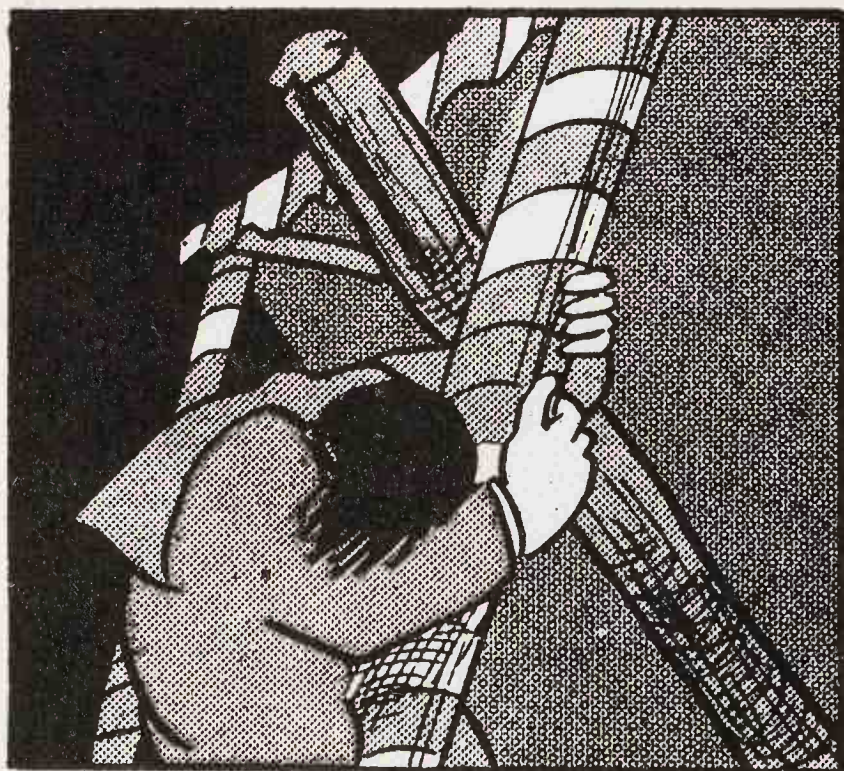
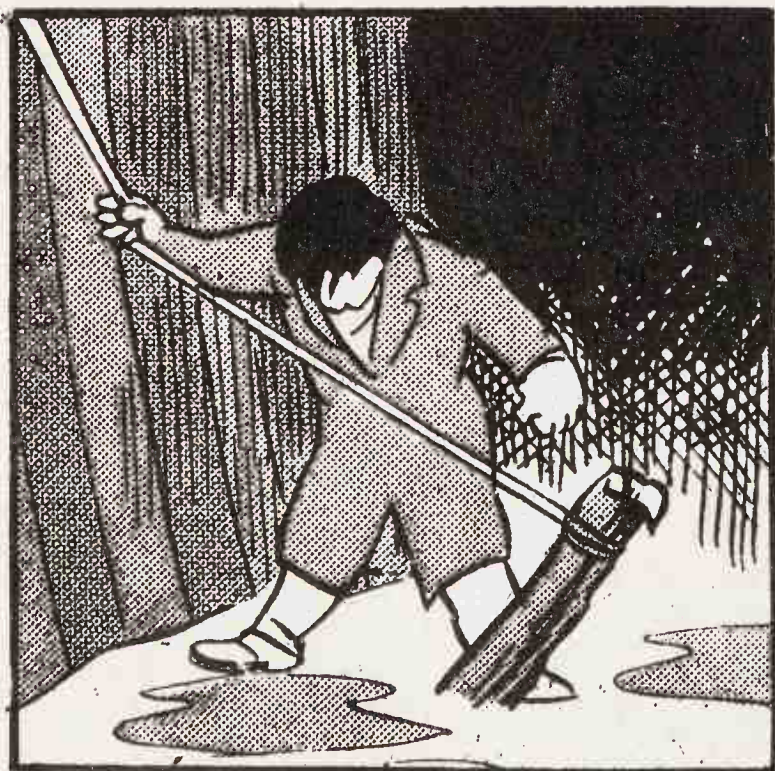
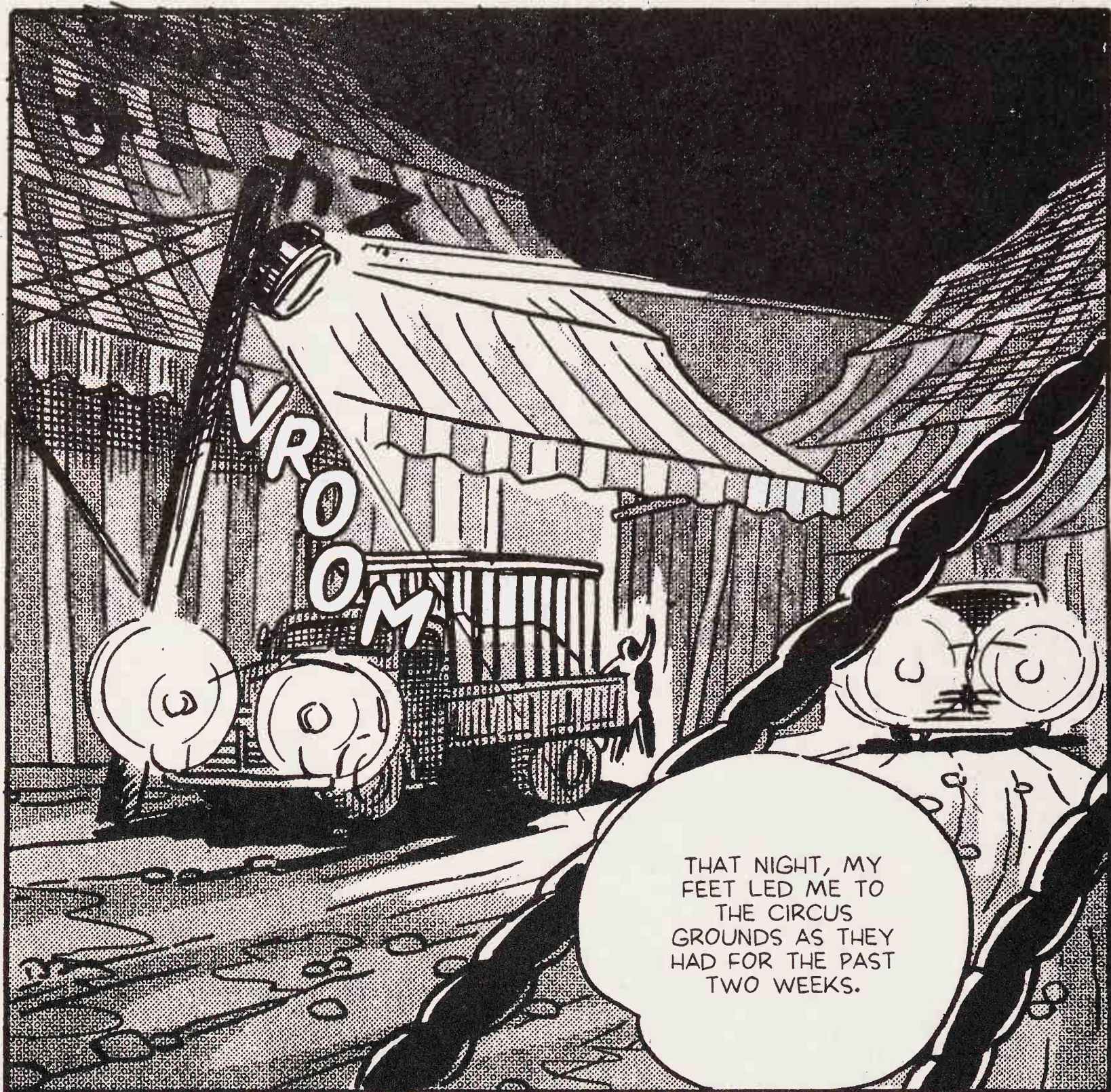
AND YOU SAVED ME...YOU REALLY DID. MEETING YOU BROUGHT ME UP FROM THE DEPTHS OF DESPAIR AND GOT ME COMPOSING MUSIC AGAIN. THIS IS A WAY FOR ME TO REPAY YOU FOR THAT.

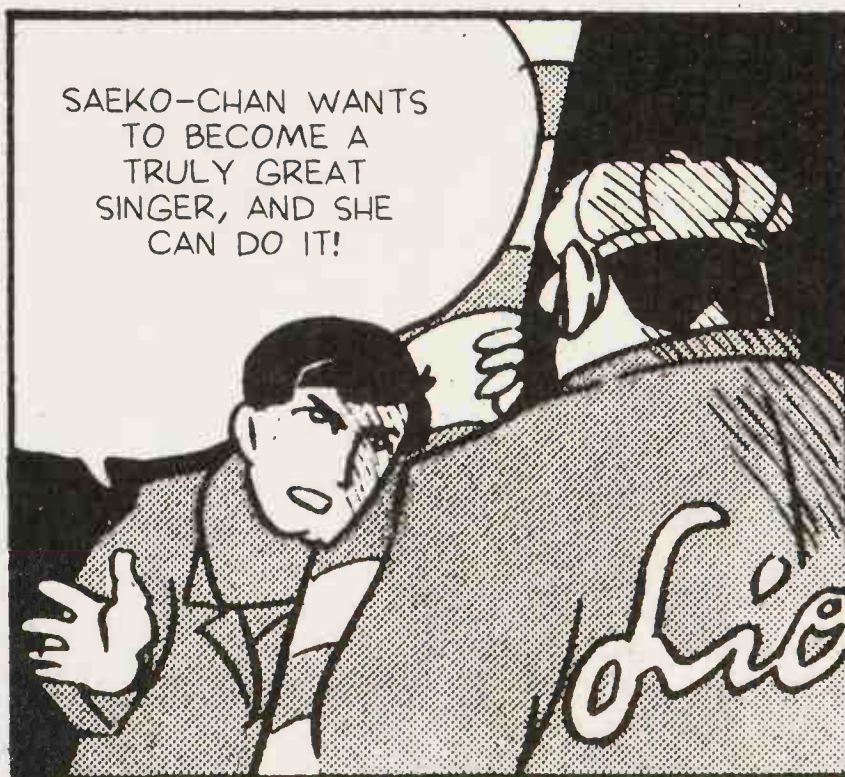
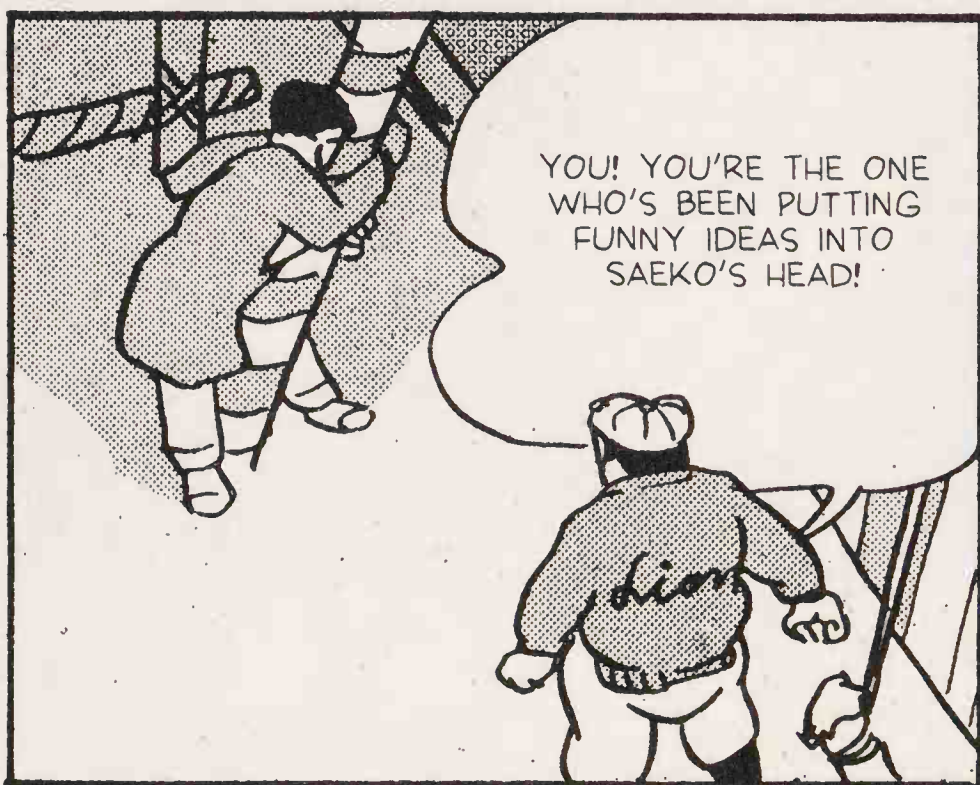
OH NO. WHAT'S THE MATTER, SAEKO-CHAN?









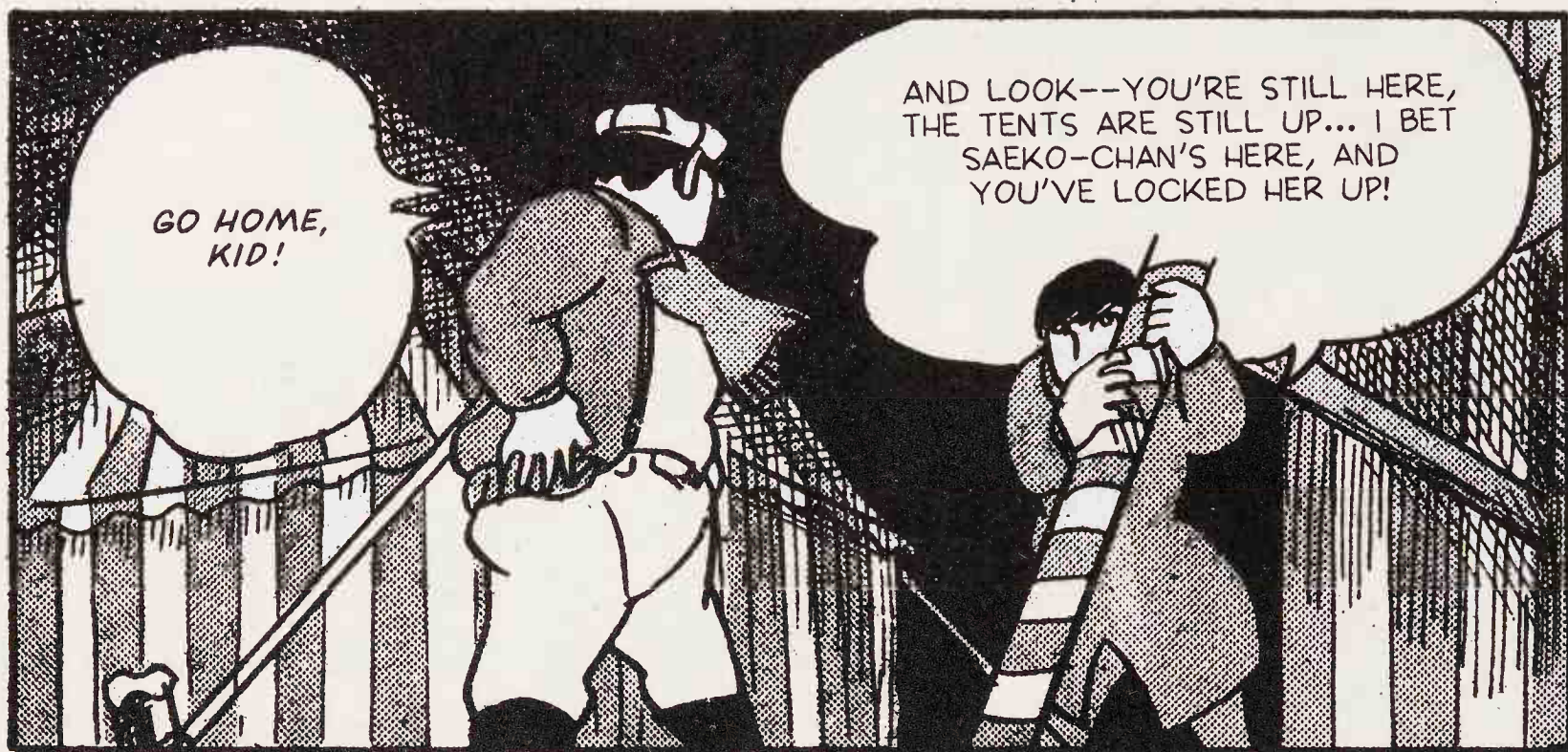




HMPH.
YOU'RE
DRUNK,
AREN'T
YOU?

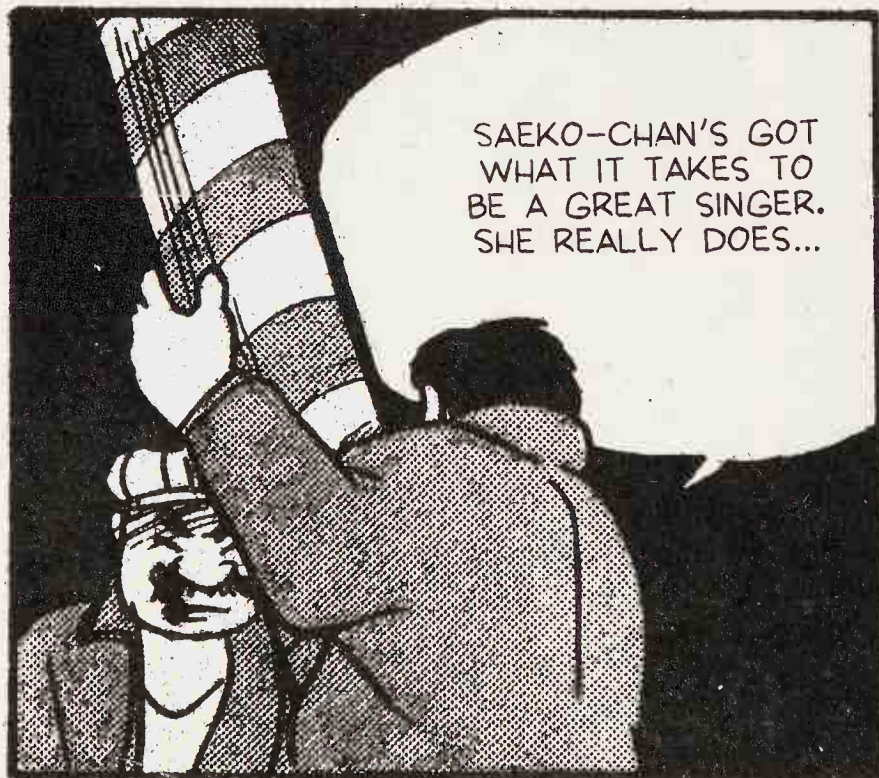


SAEKO-CHAN WOULD
NEVER LEAVE HERE OF
HER OWN ACCORD... I
KNOW IT.

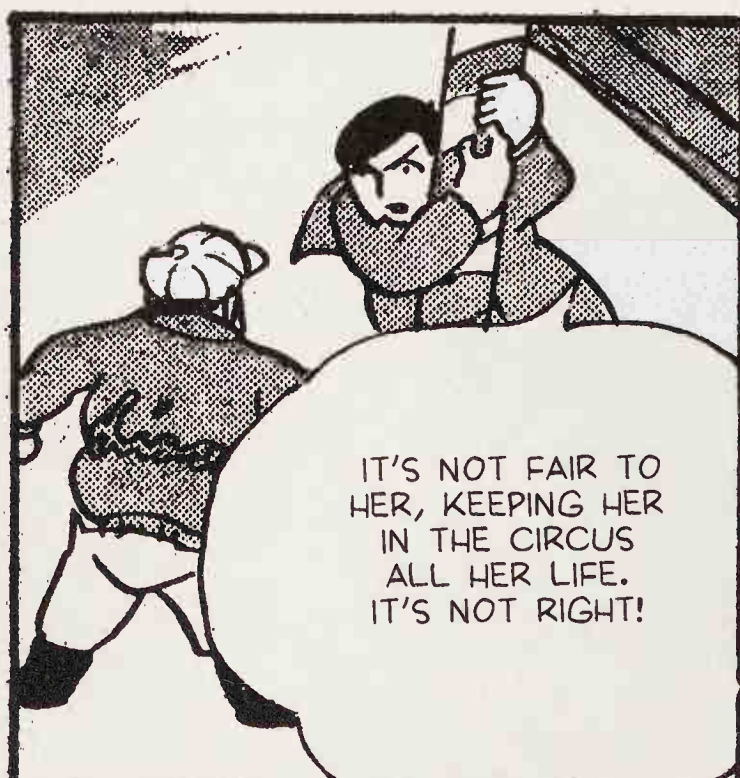


GO HOME,
KID!

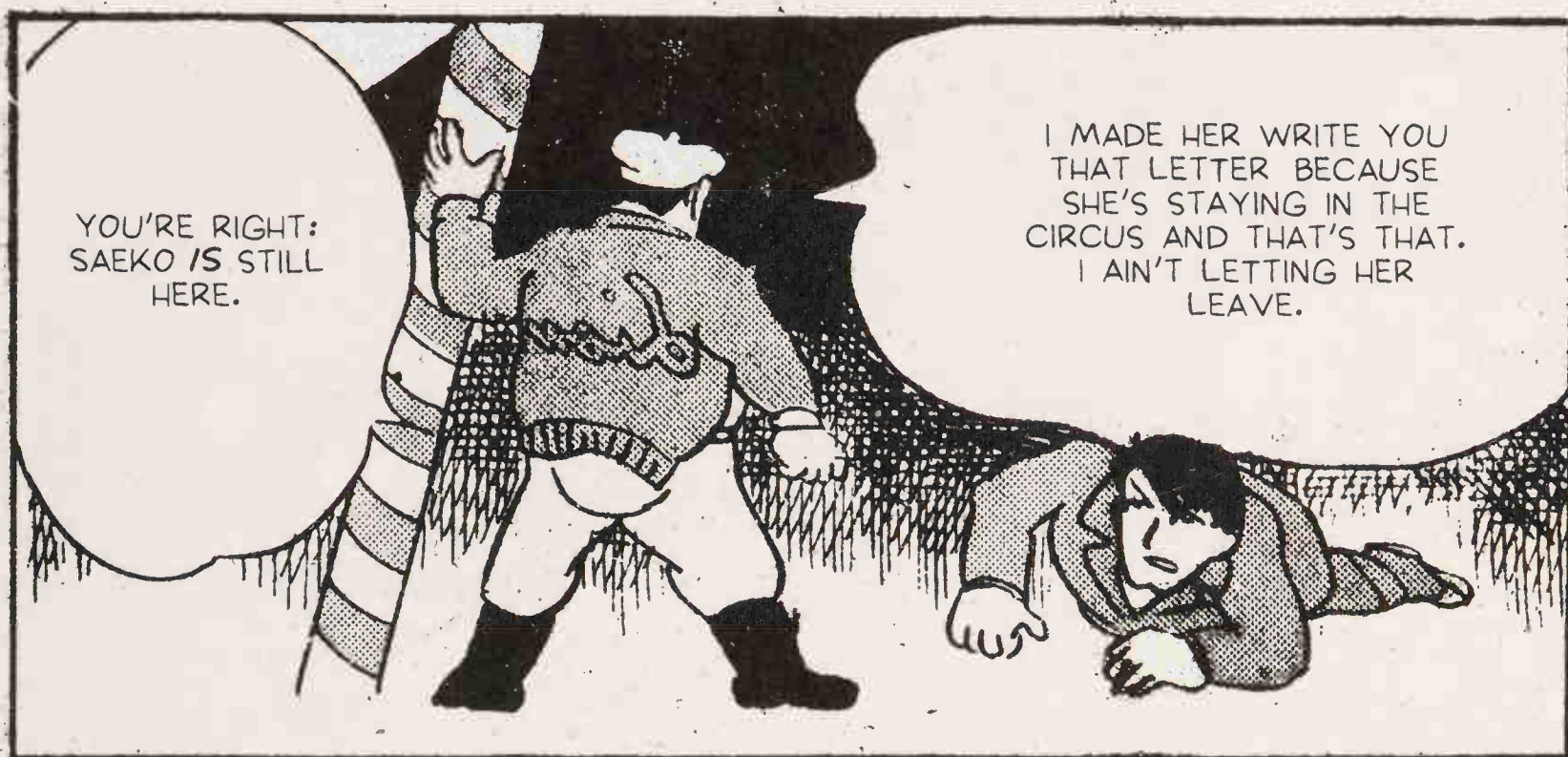
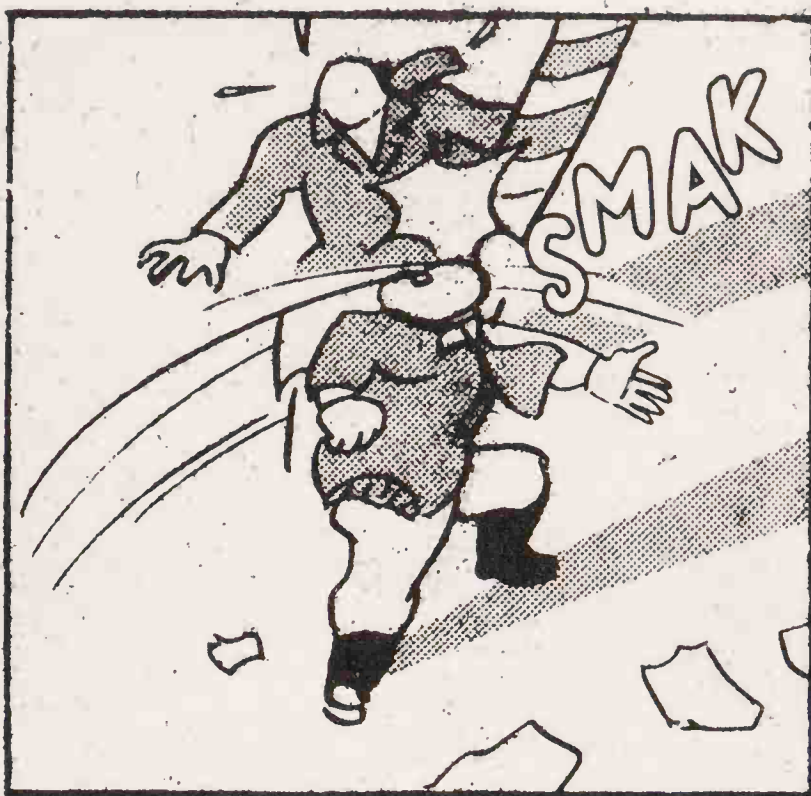
AND LOOK--YOU'RE STILL HERE,
THE TENTS ARE STILL UP... I BET
SAEKO-CHAN'S HERE, AND
YOU'VE LOCKED HER UP!

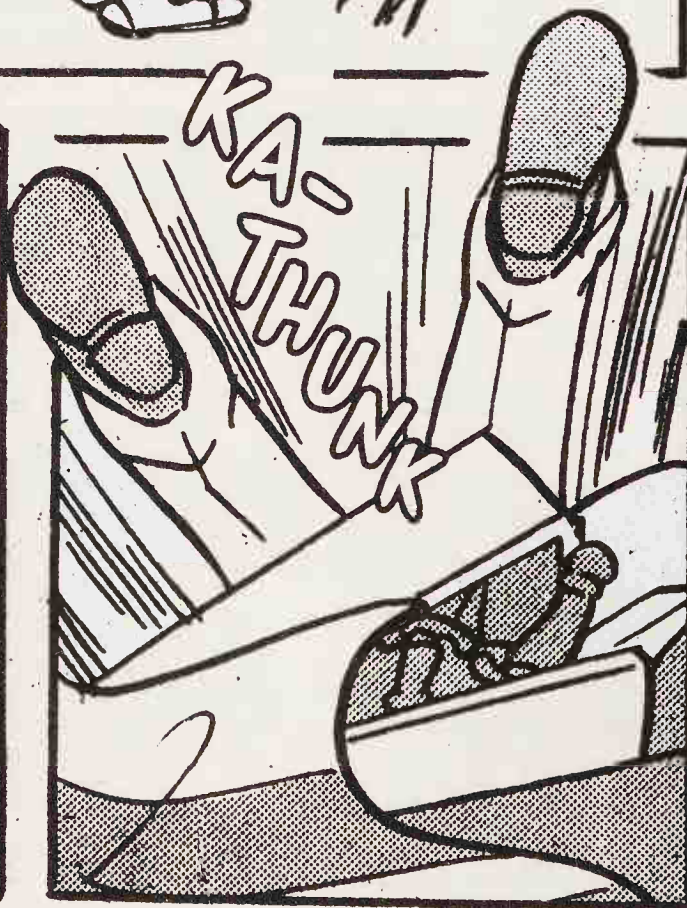
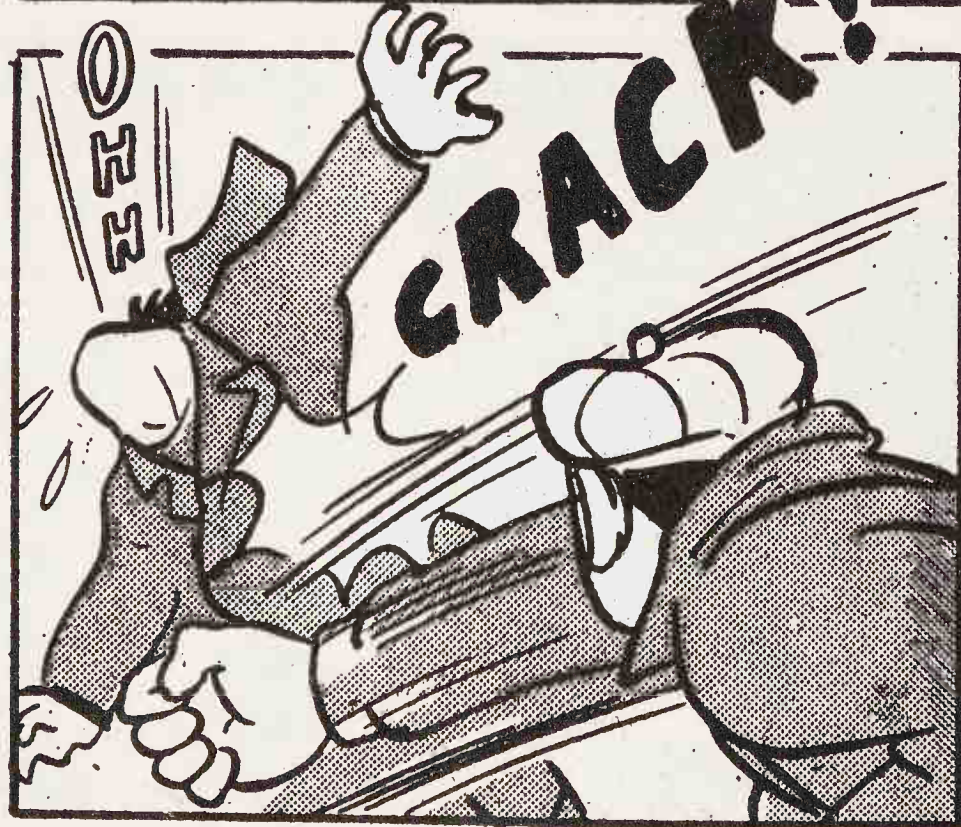
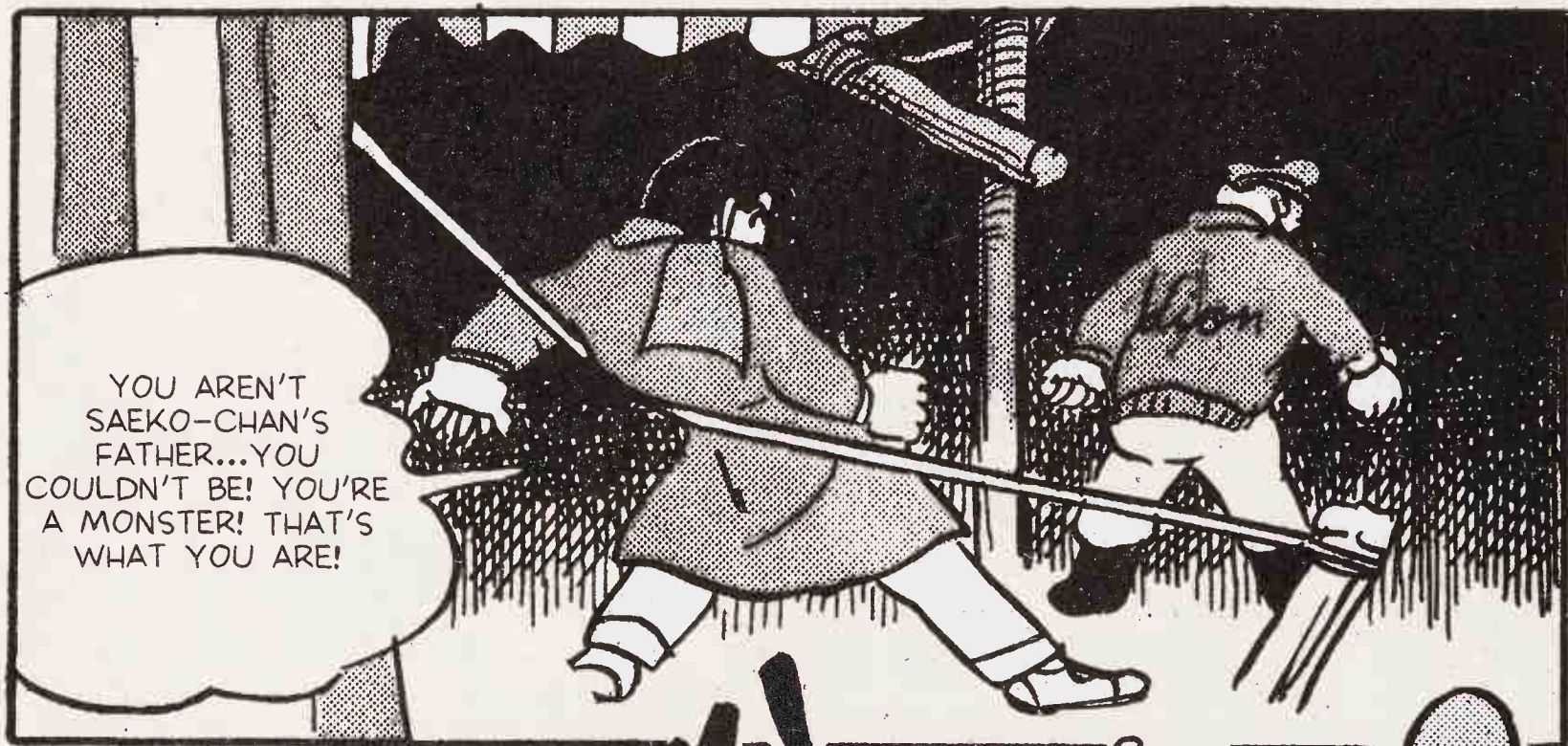
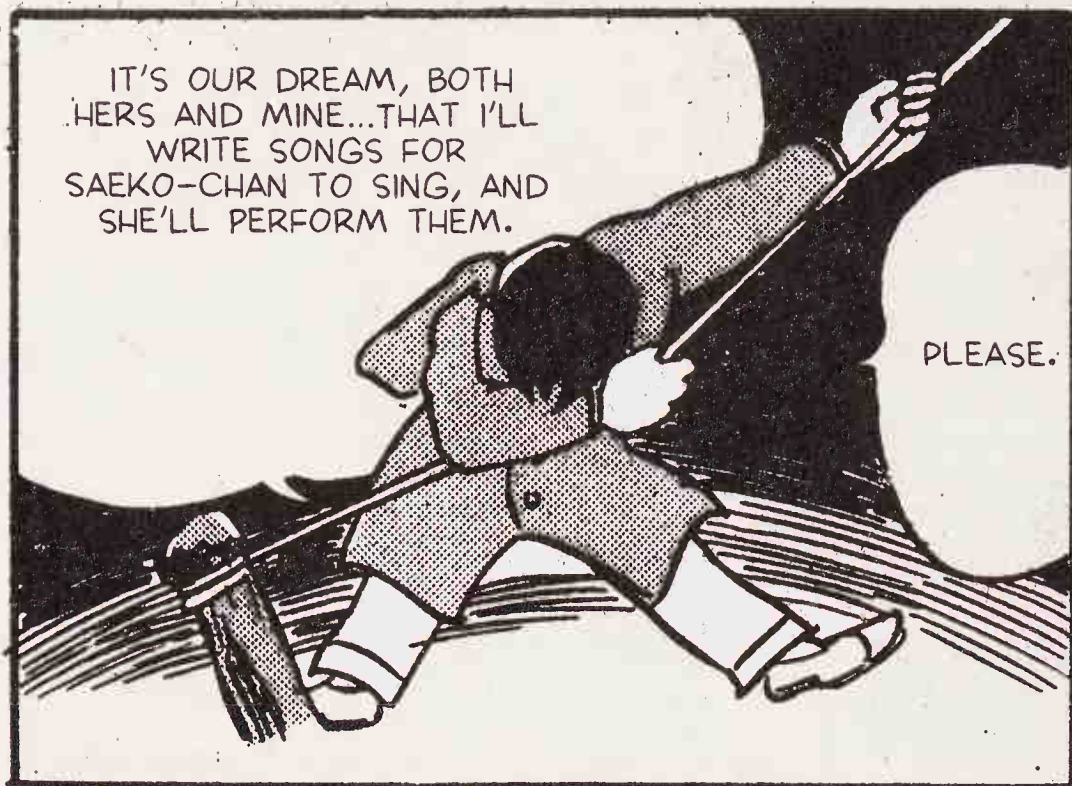


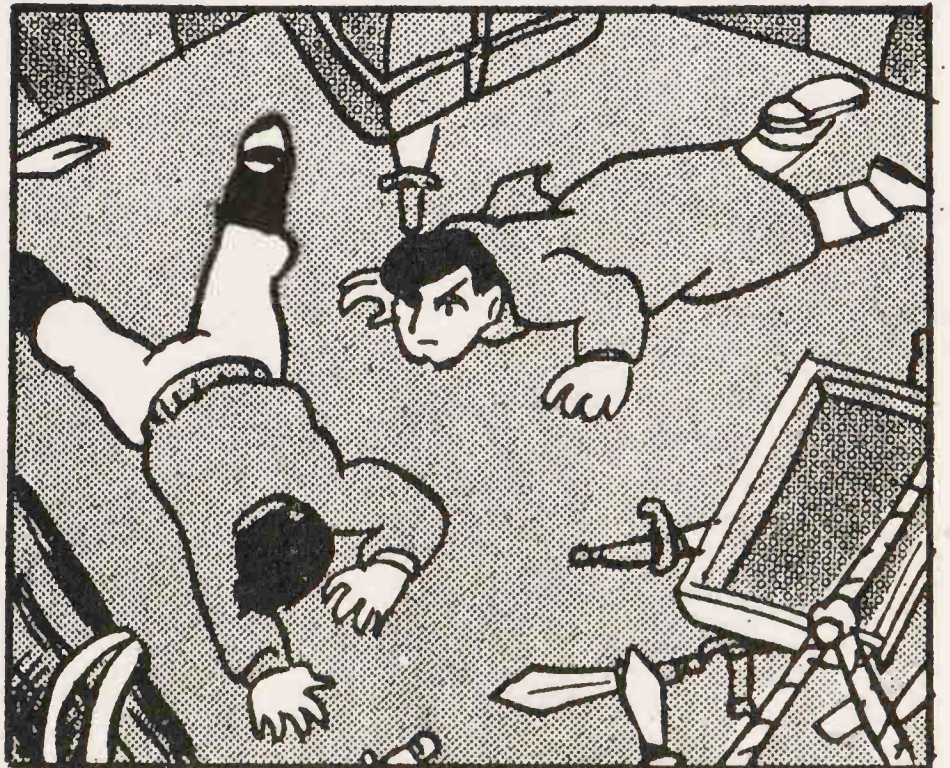
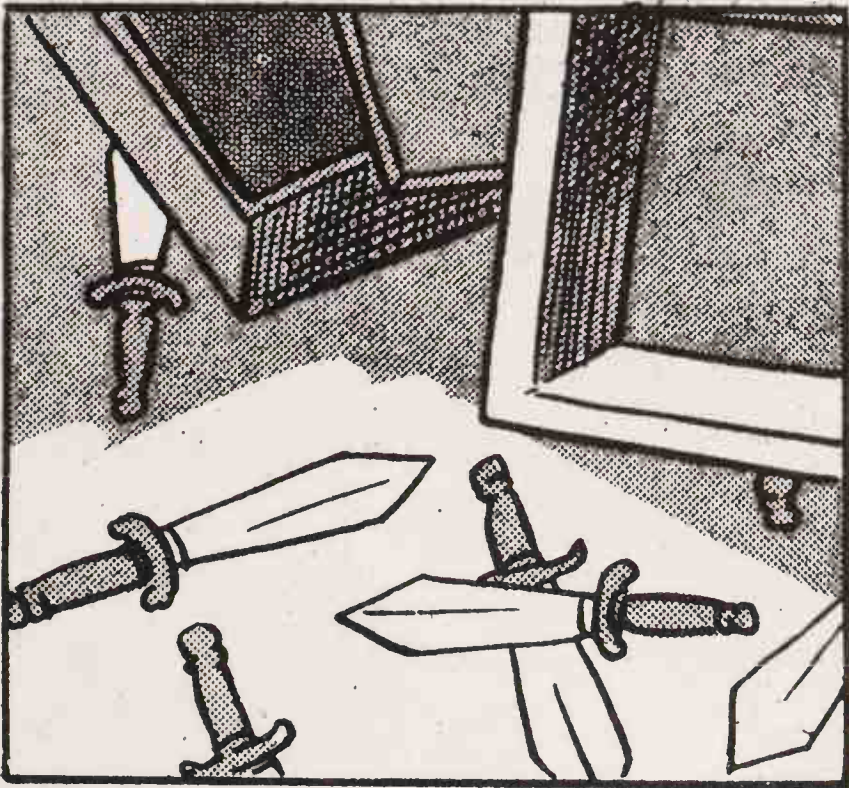
SAEKO-CHAN'S GOT
WHAT IT TAKES TO
BE A GREAT SINGER.
SHE REALLY DOES...

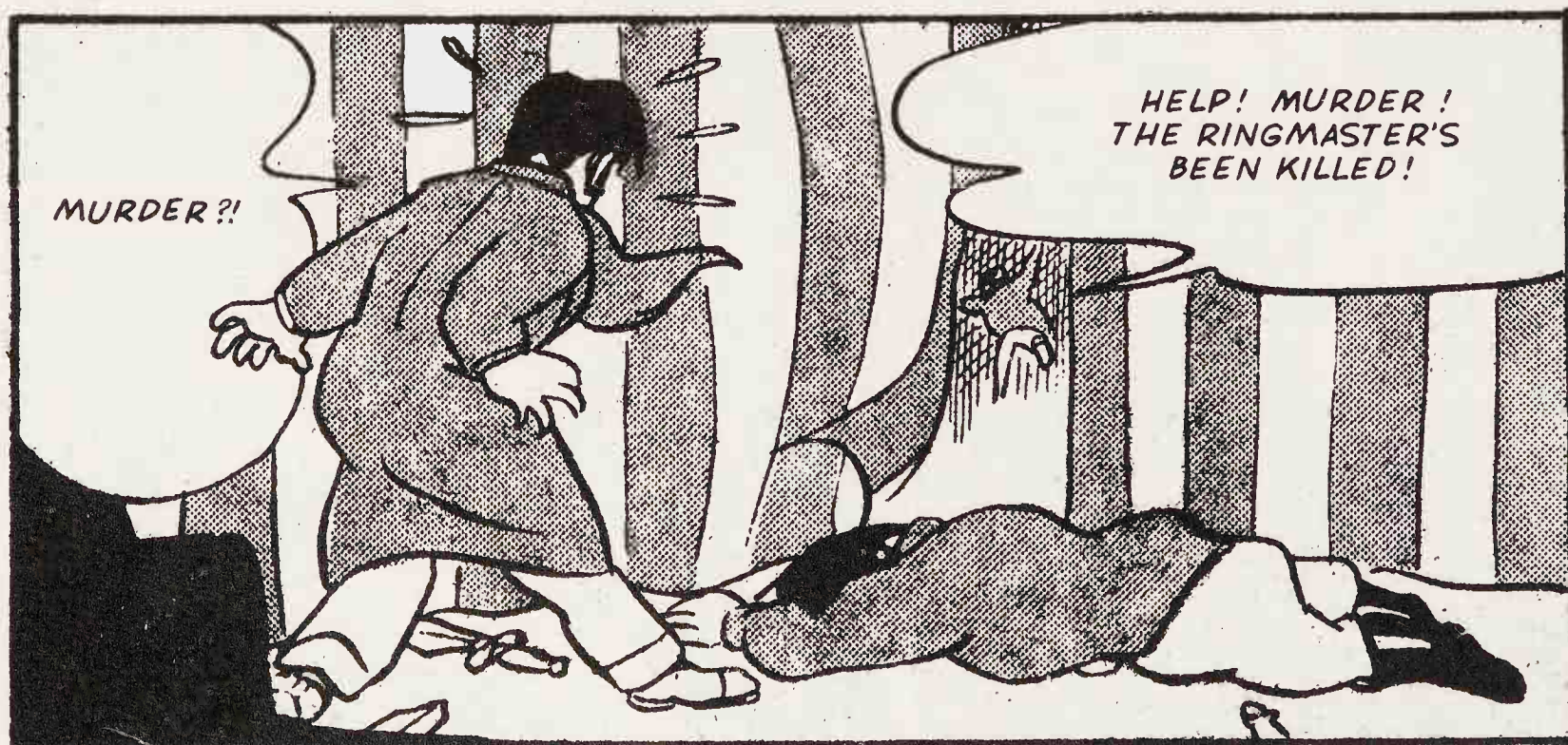
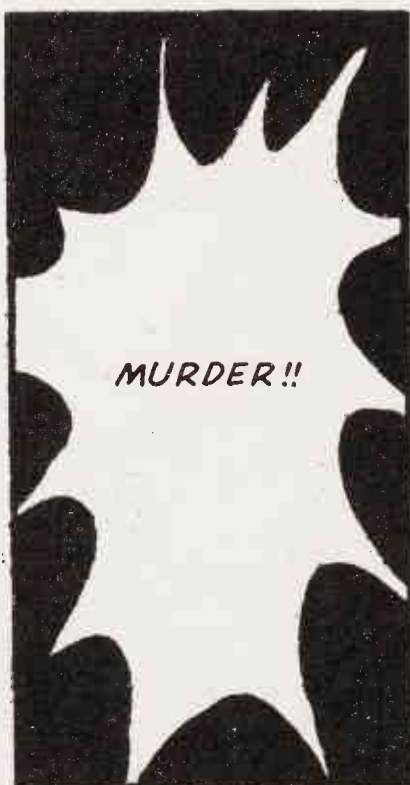
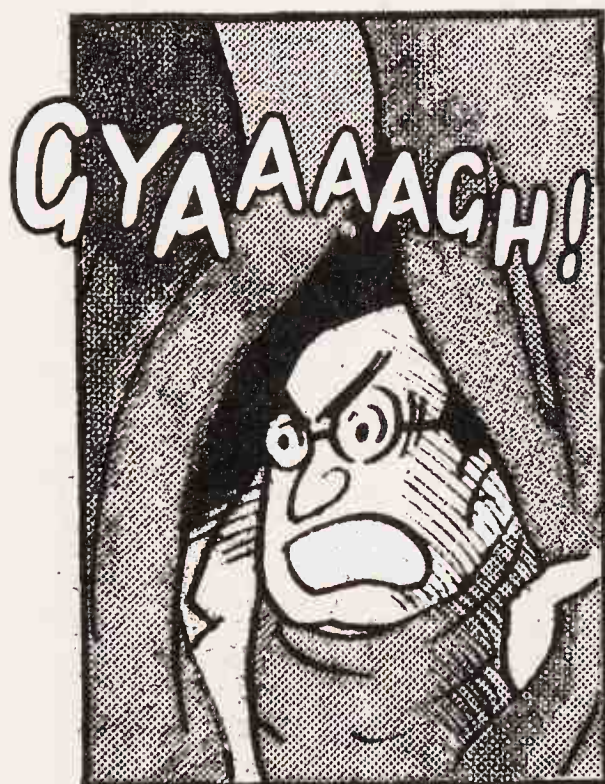


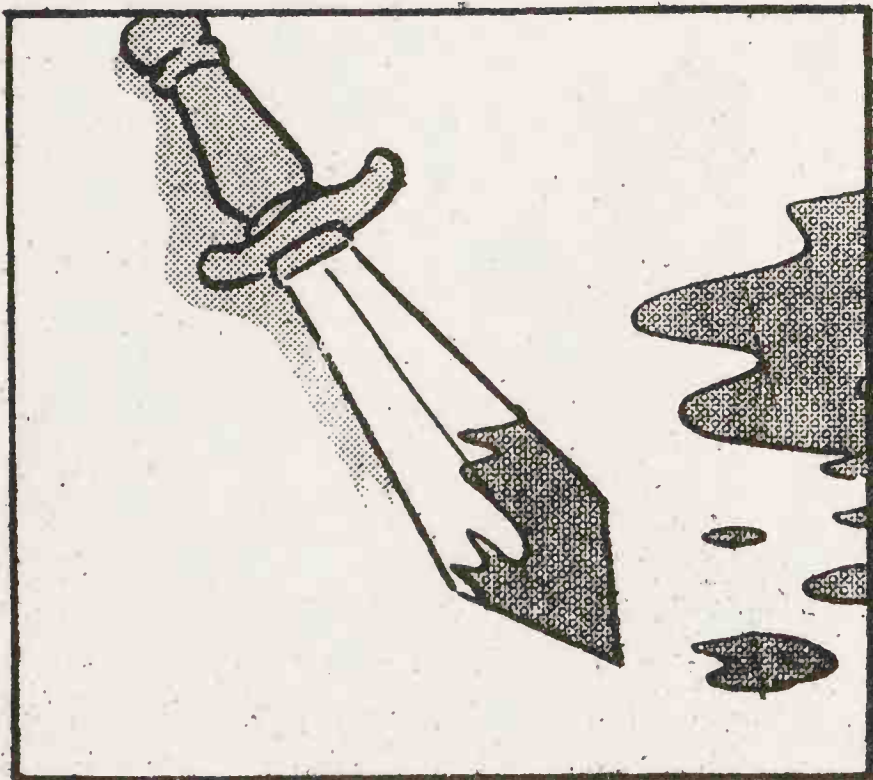
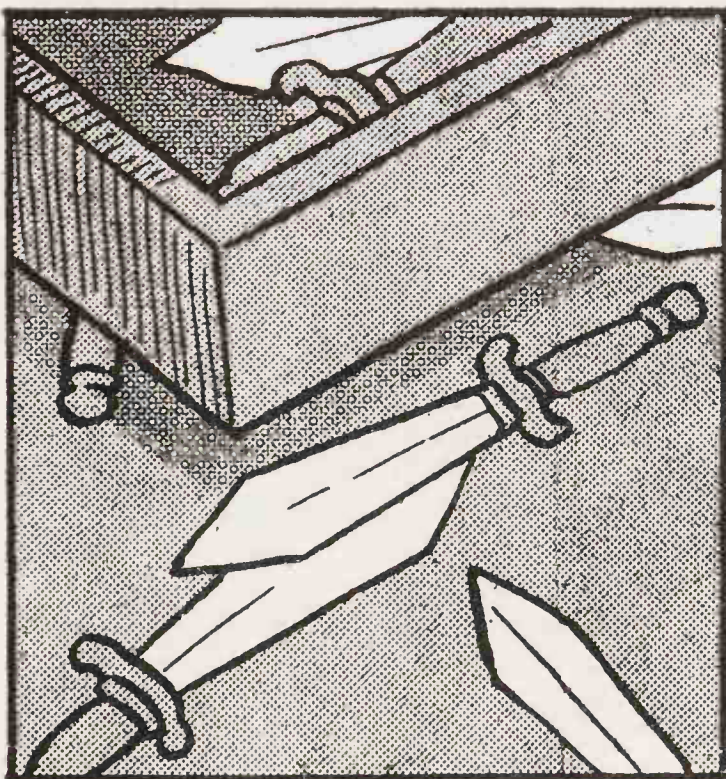
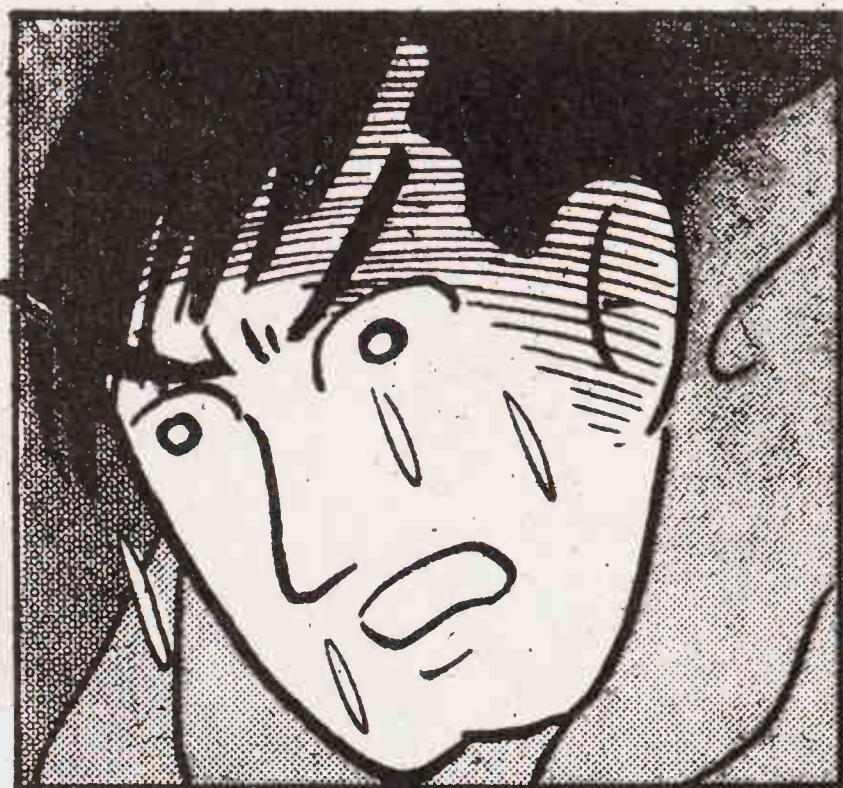
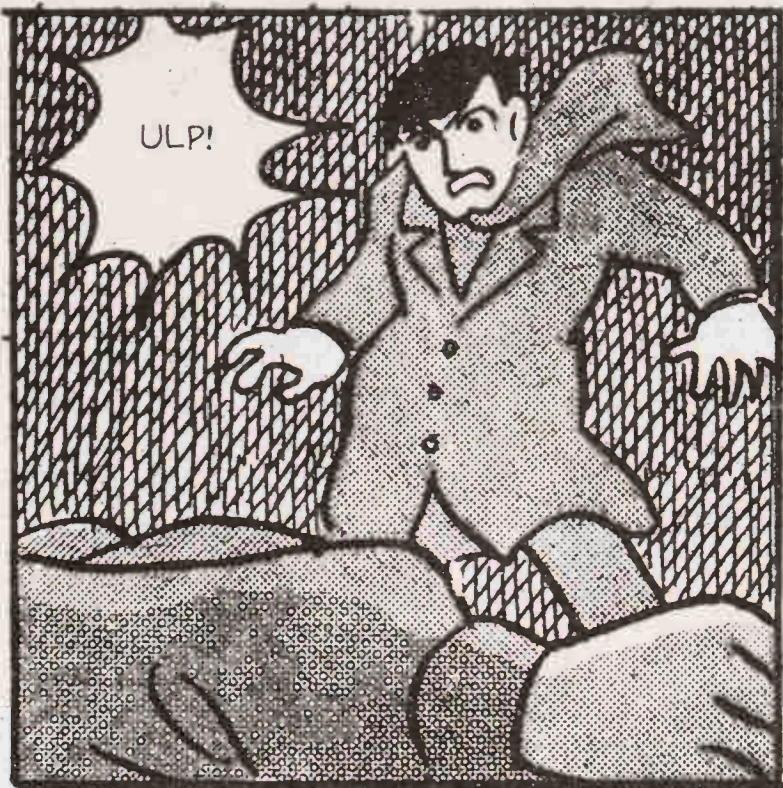
IT'S NOT FAIR TO
HER, KEEPING HER
IN THE CIRCUS
ALL HER LIFE.
IT'S NOT RIGHT!

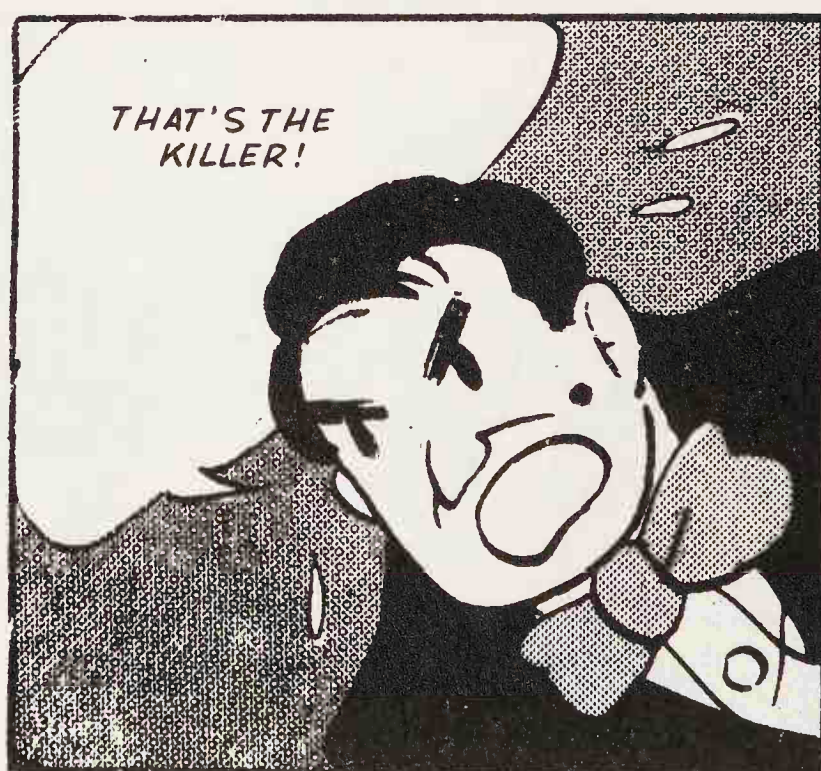
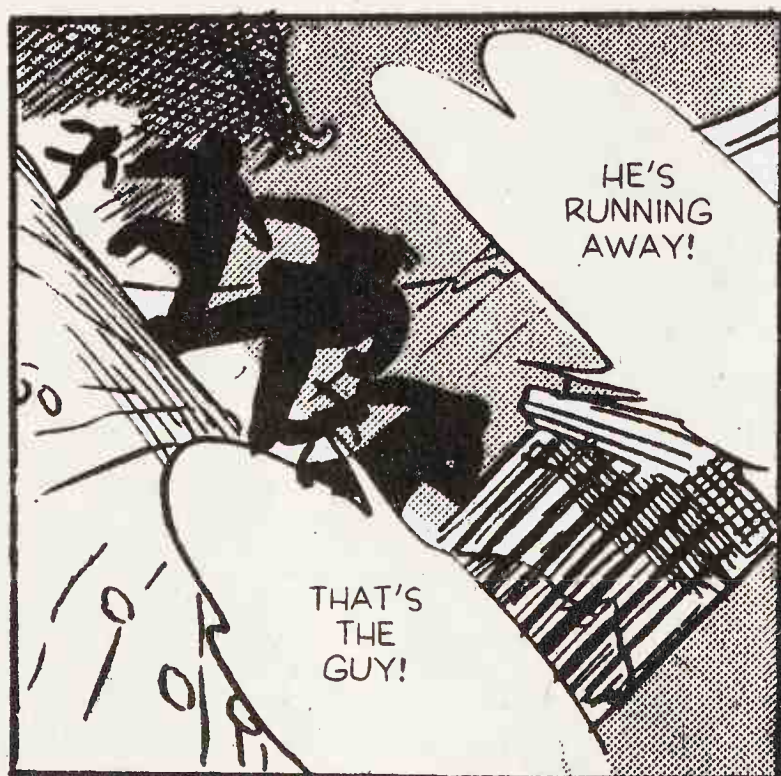


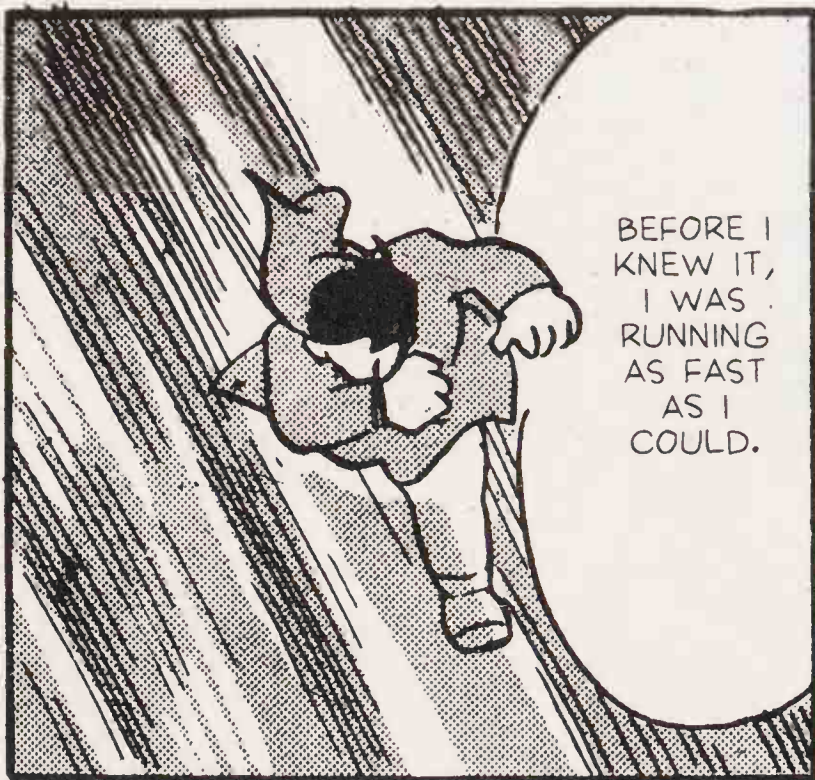


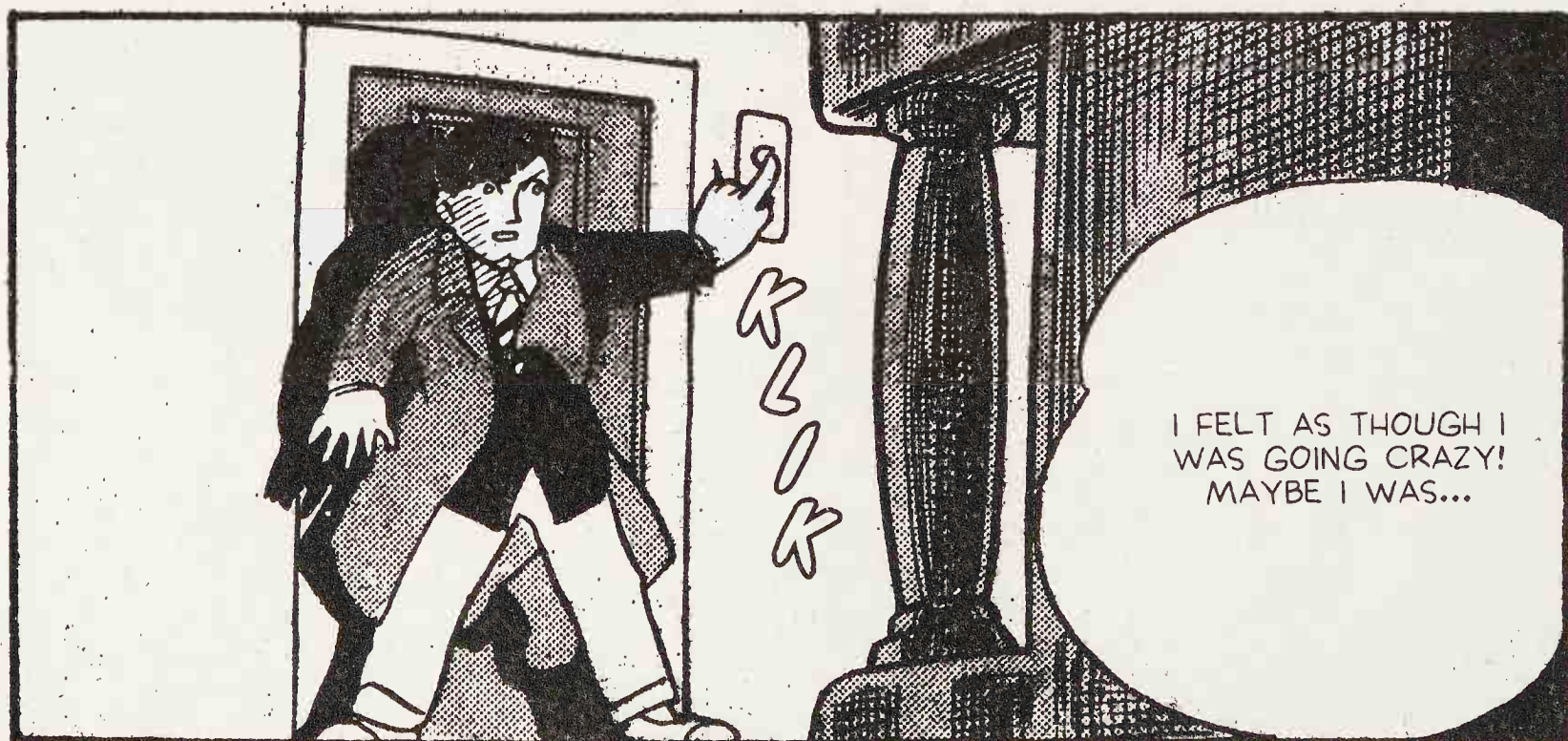
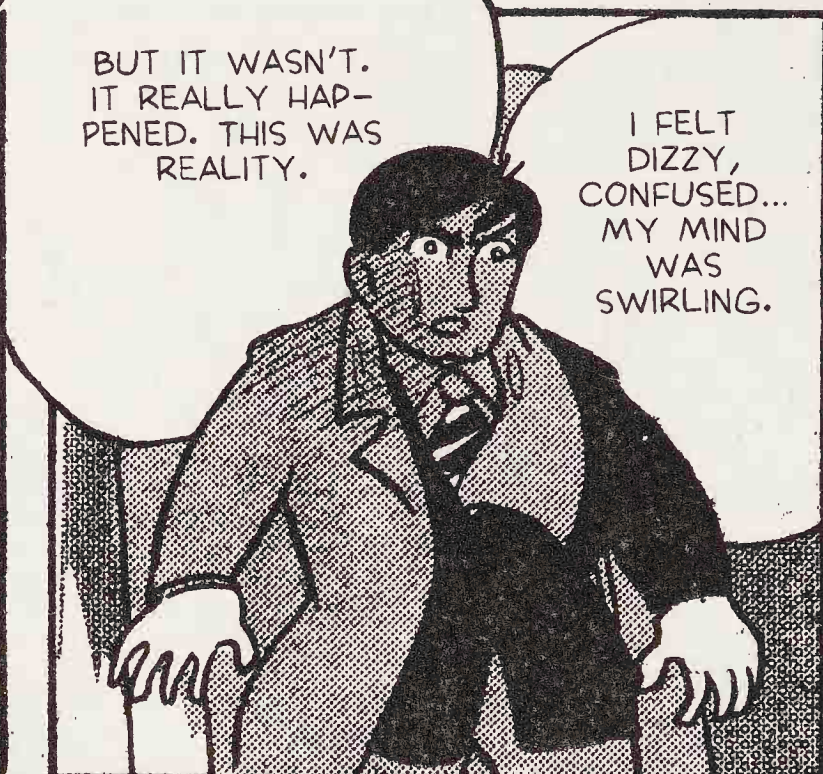


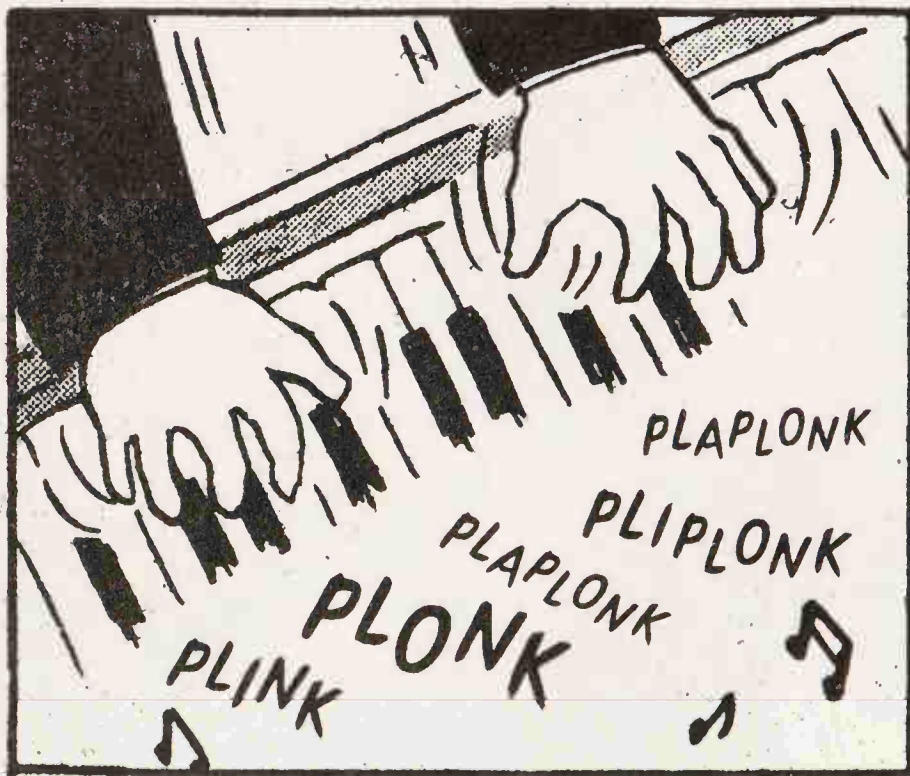
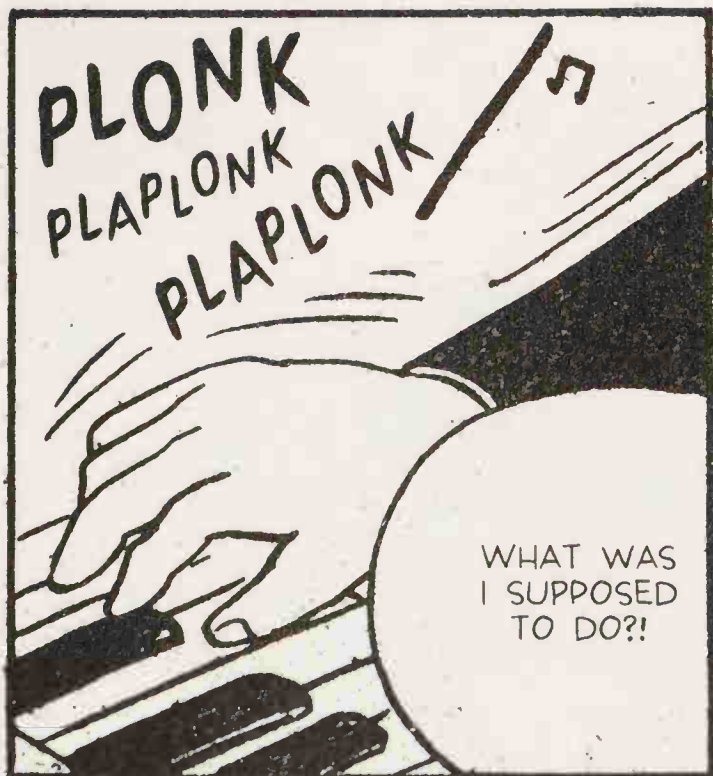
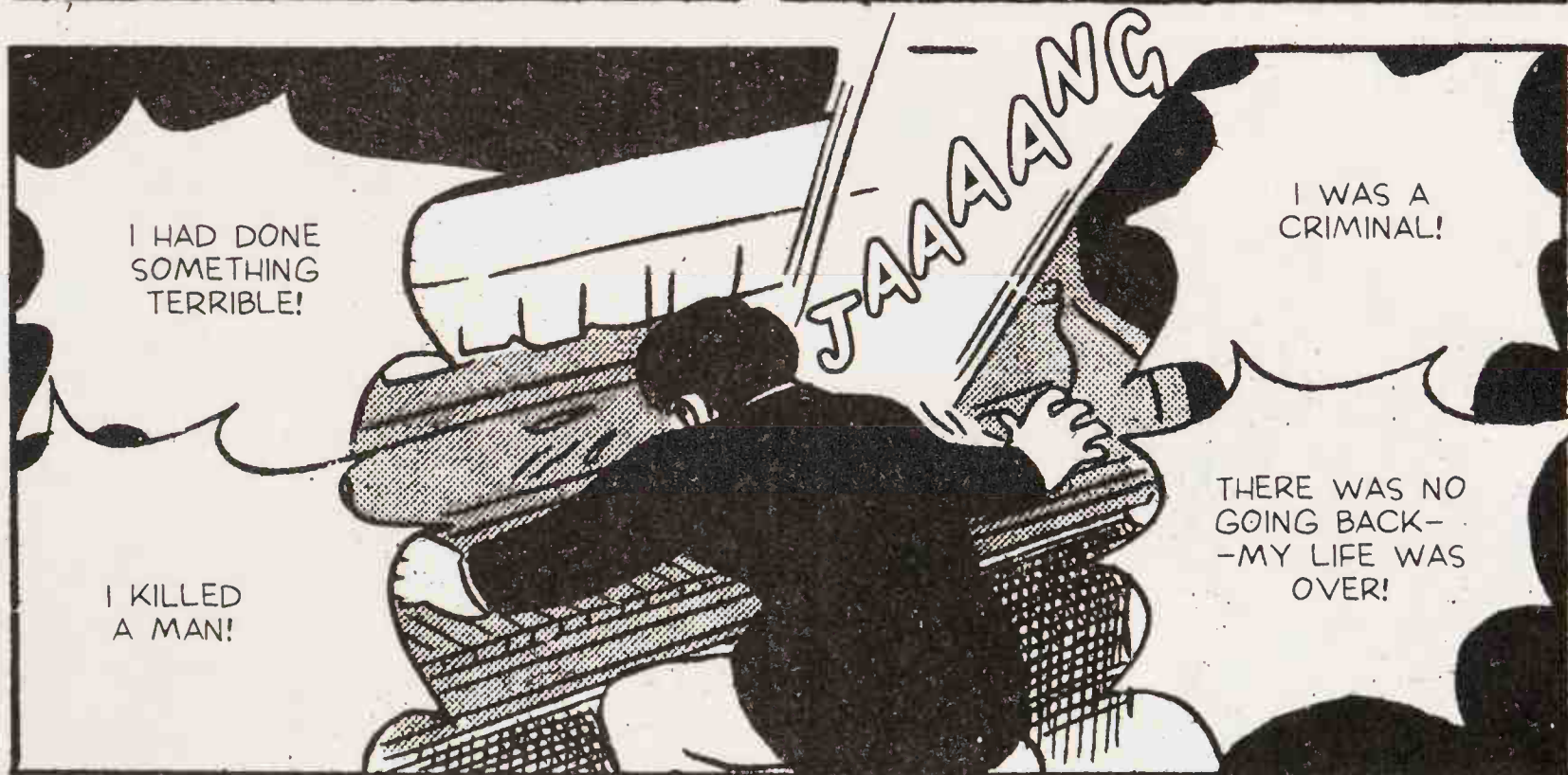


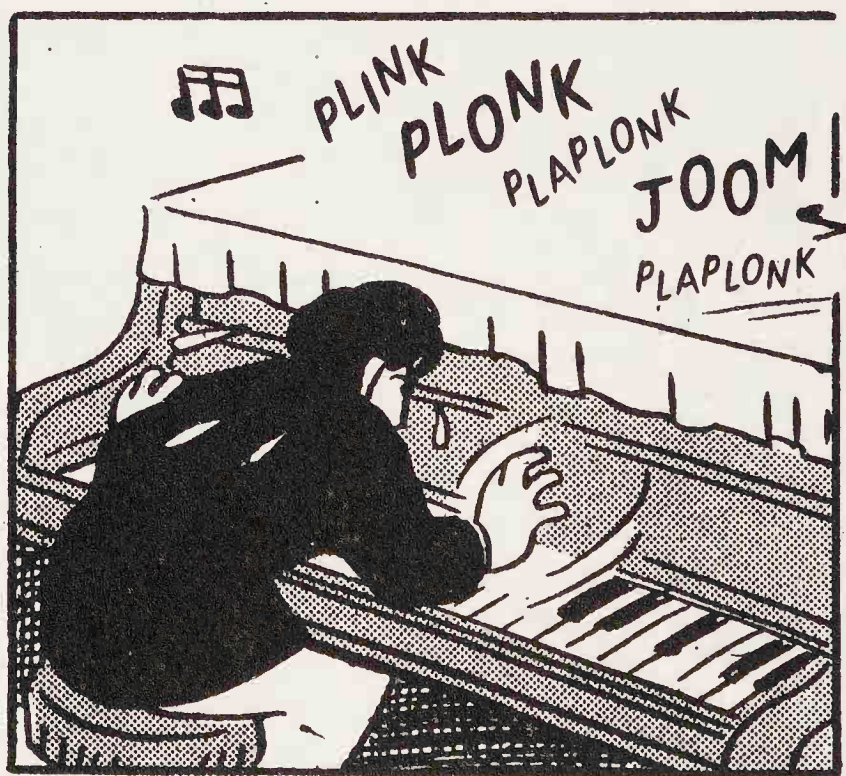
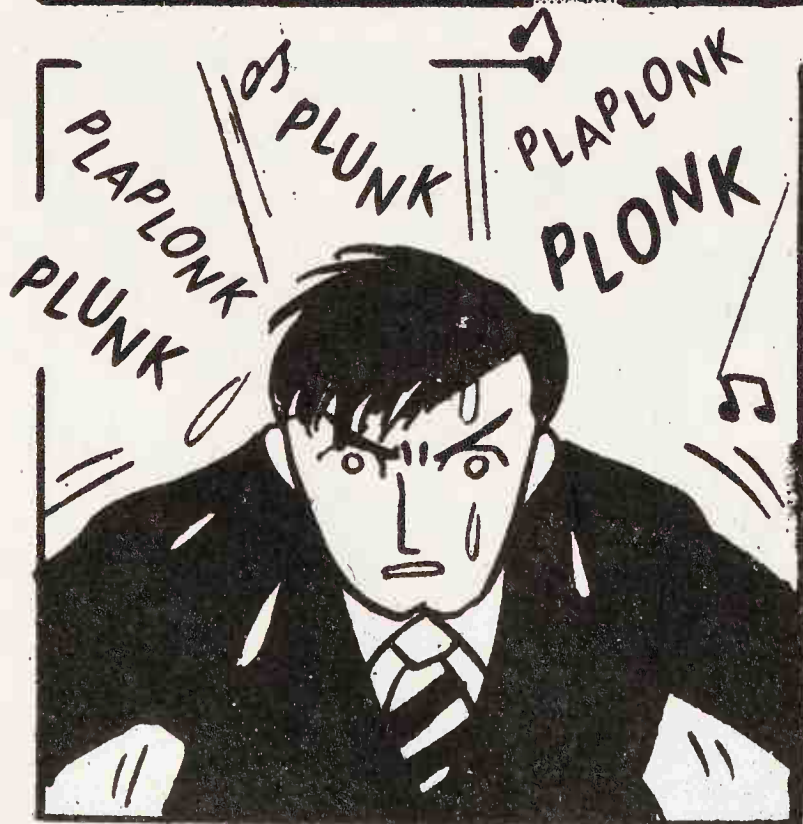
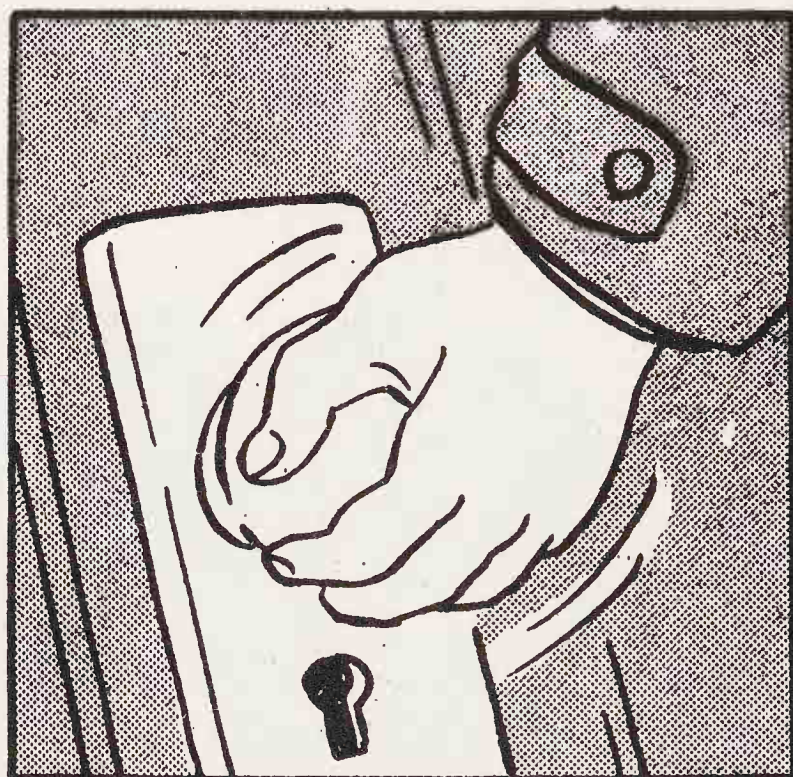
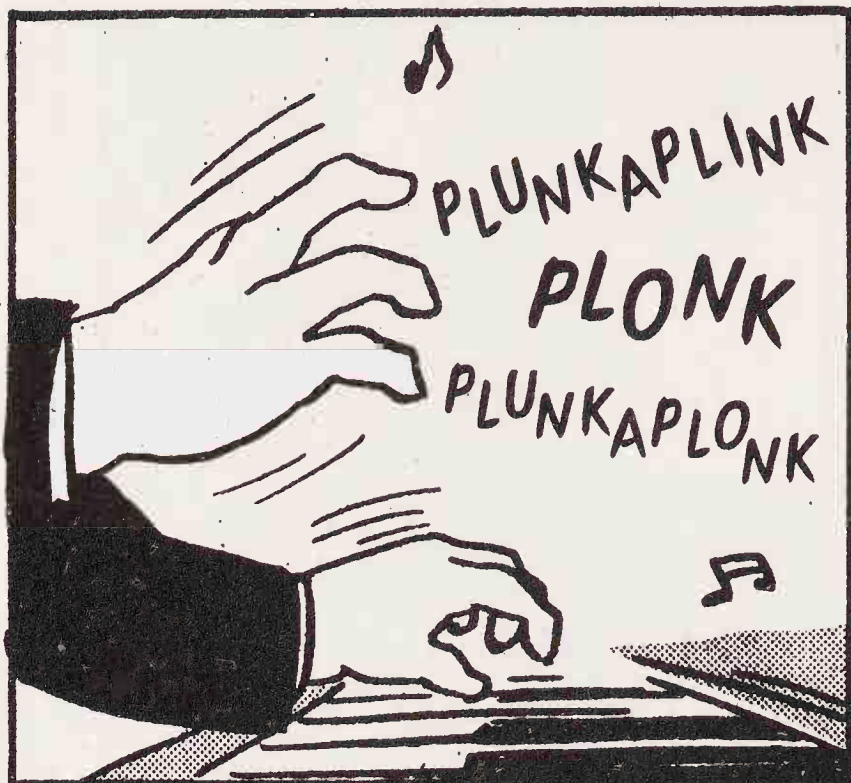


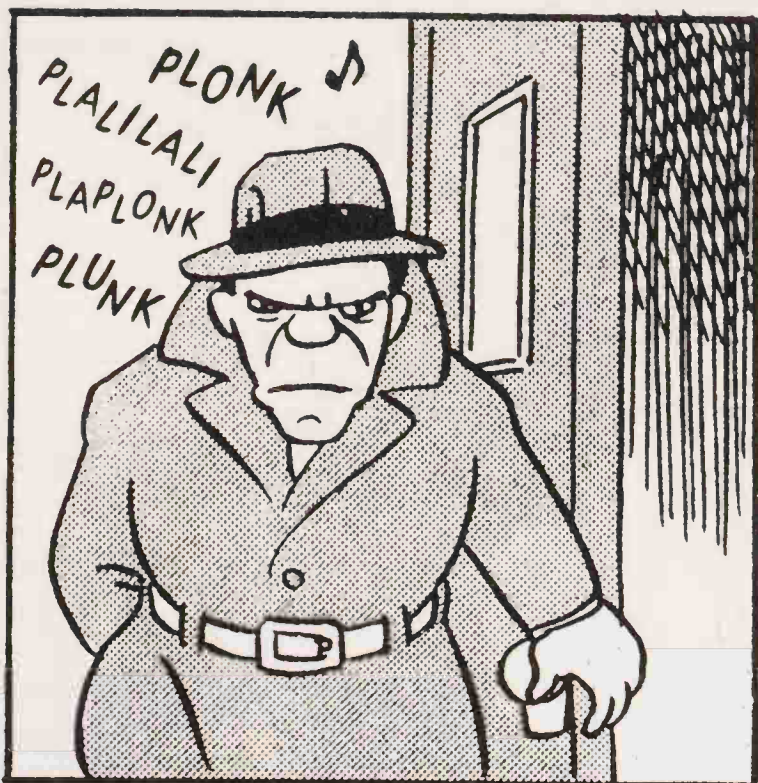


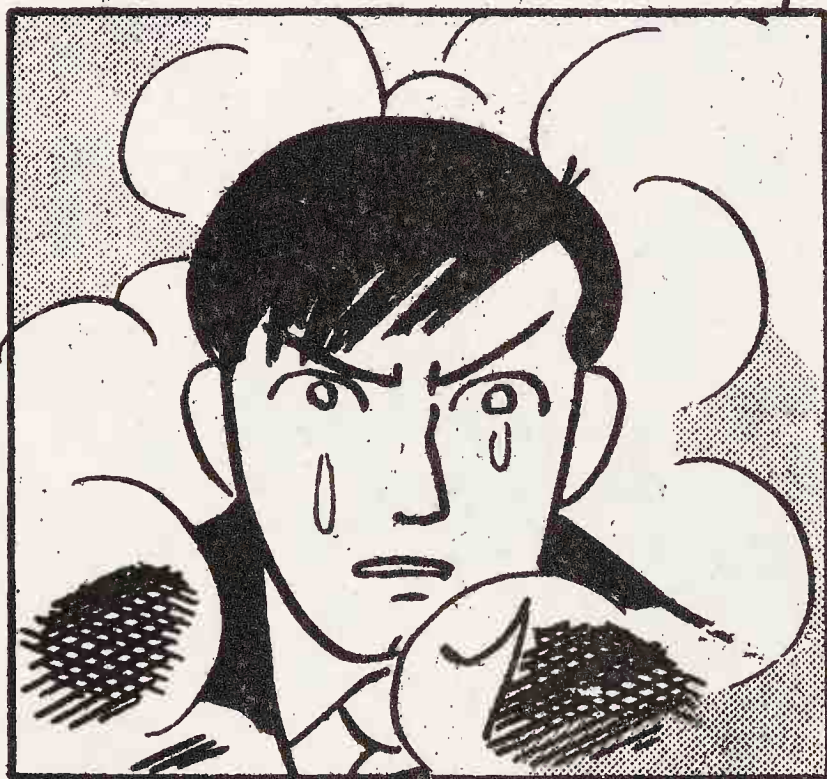
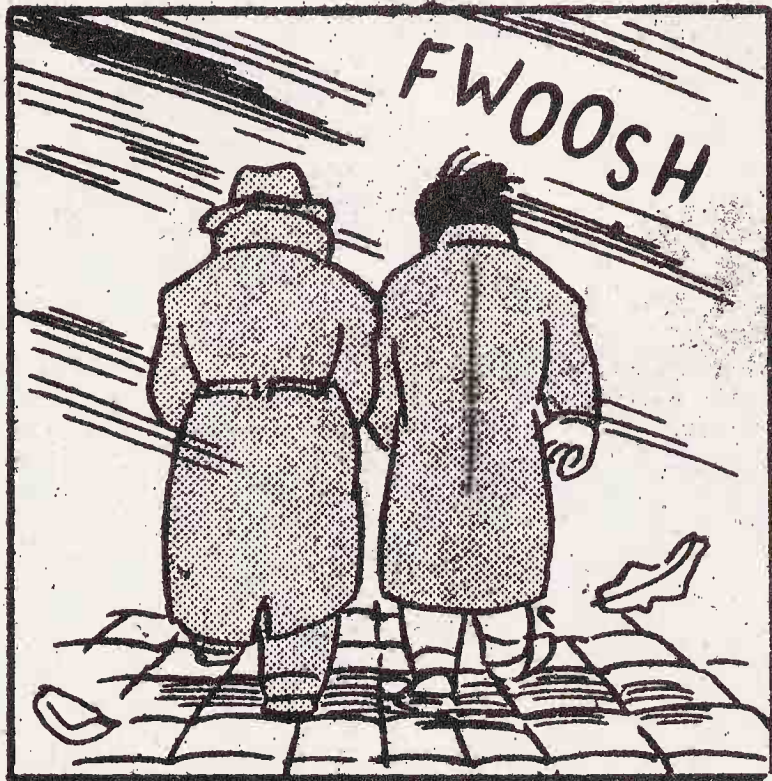




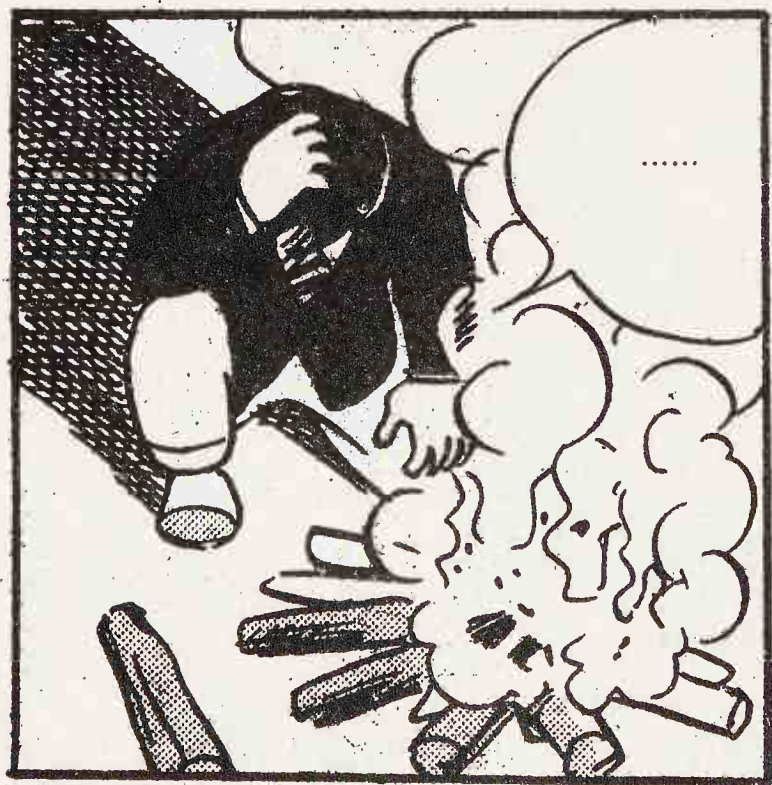








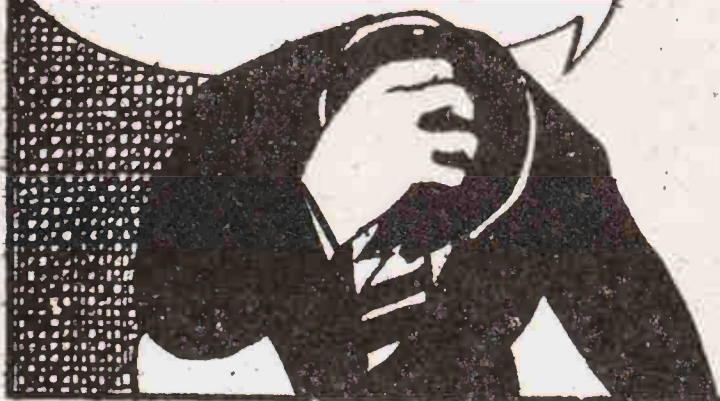
THERE WAS BLOOD ON
MY HANDS... AND THEY
FOUND MY FINGERPRINTS
ON THE DAGGER.



HMMM...SO THAT'S
HOW YOU ENDED UP
CUFFED TO ME AND
HEADED FOR THE
SLAMMER...



ARGH...IT'S ALL OVER FOR ME...I'M A CRIMINAL!
THERE'S NO HOPE FOR MY FUTURE!



IT'S NOT EASY MAKING
SOMETHING OF YOURSELF
ONCE YOU'VE DONE TIME.
PEOPLE JUST DON'T GIVE
YOU A CHANCE.



ONCE YOU'RE BRANDED AS A
"CRIMINAL," WELL...THAT'S A LABEL
THAT'S NEVER GOING TO COME OFF.
YOU'RE FINISHED THEN.



THE PAST IS LIKE
QUICKSAND--THE
HARDER YOU
TRY TO GET
OUT, THE
DEEPER YOU
SINK IN.

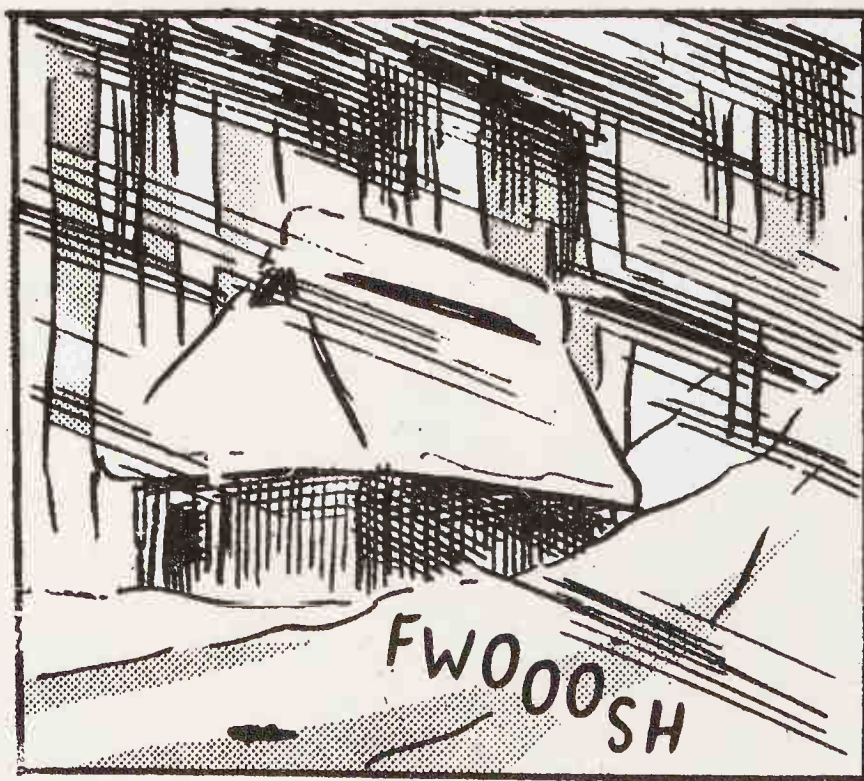
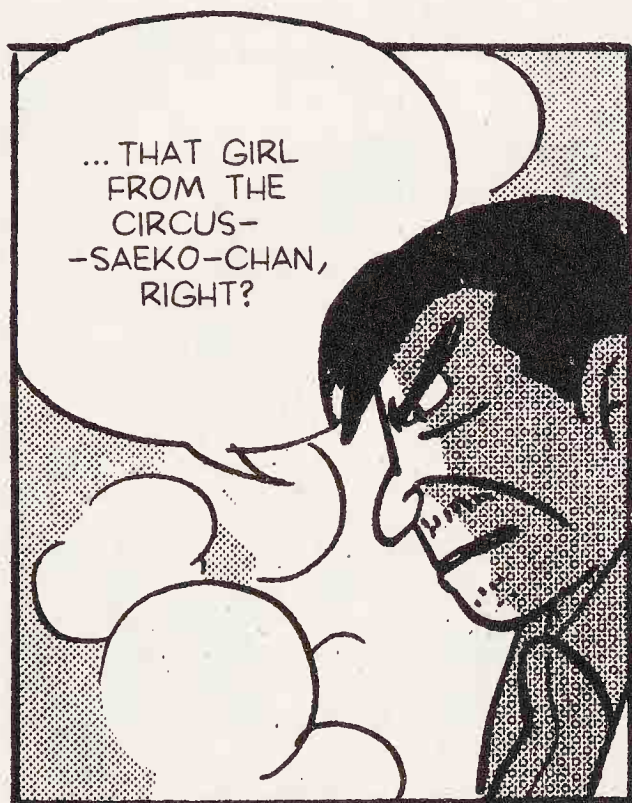


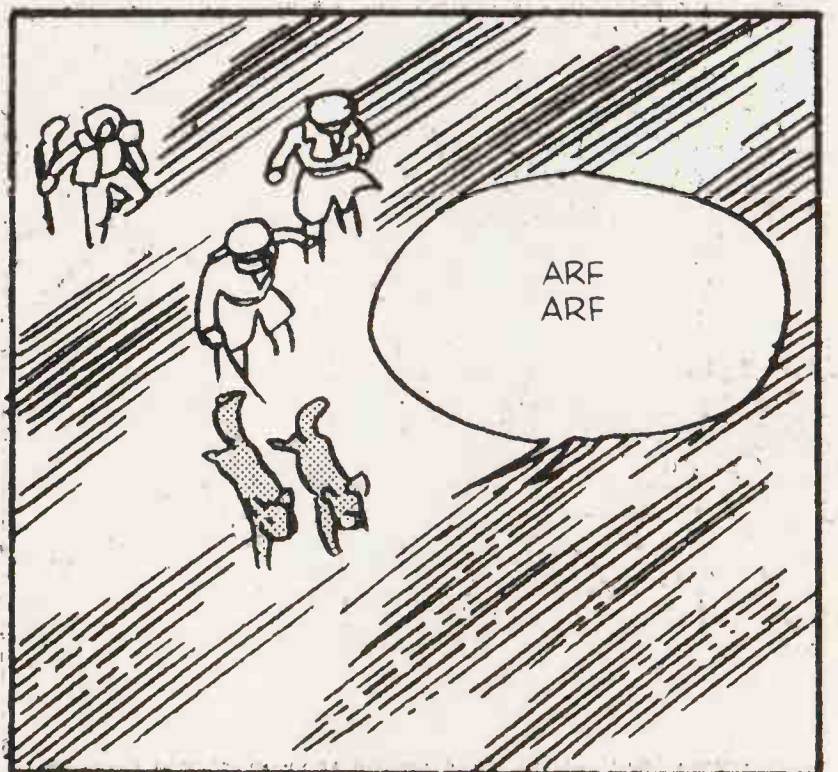
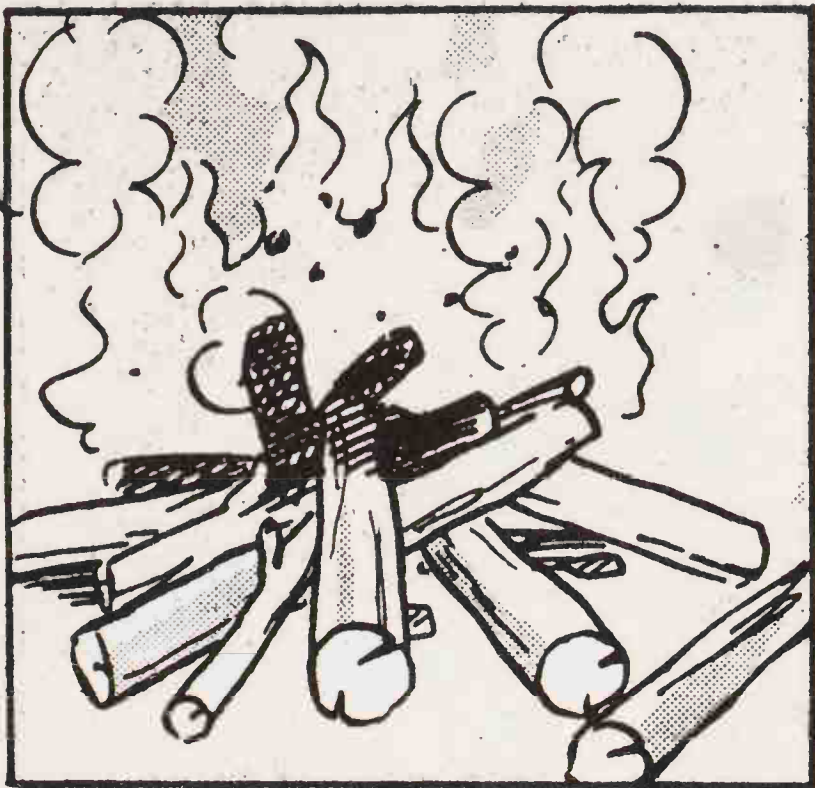
EVERY TIME I GOT
THROWN INTO JAIL, I'D
SWEAR TO MYSELF THAT
I'D GO STRAIGHT WHEN I
GOT OUT. AND BELIEVE
ME, I TRIED...

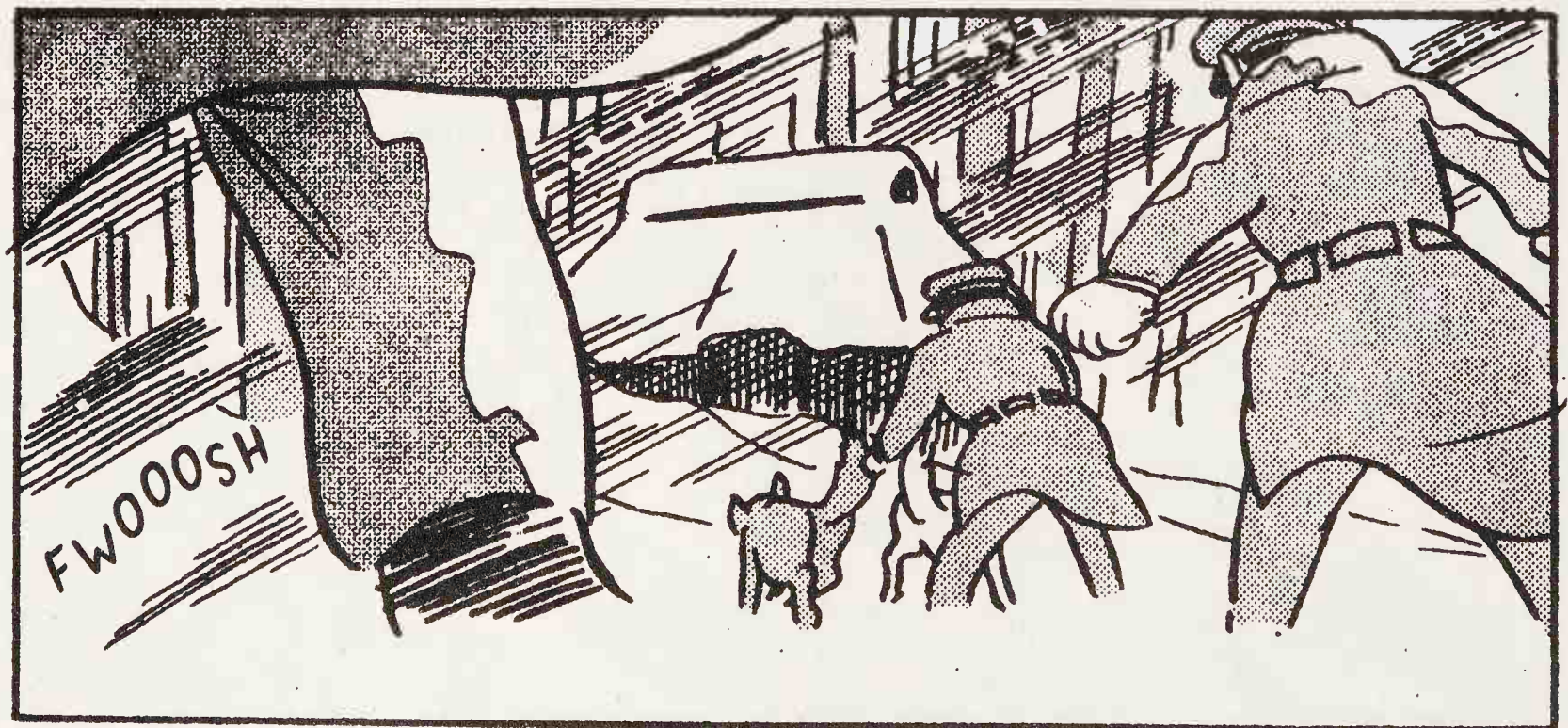
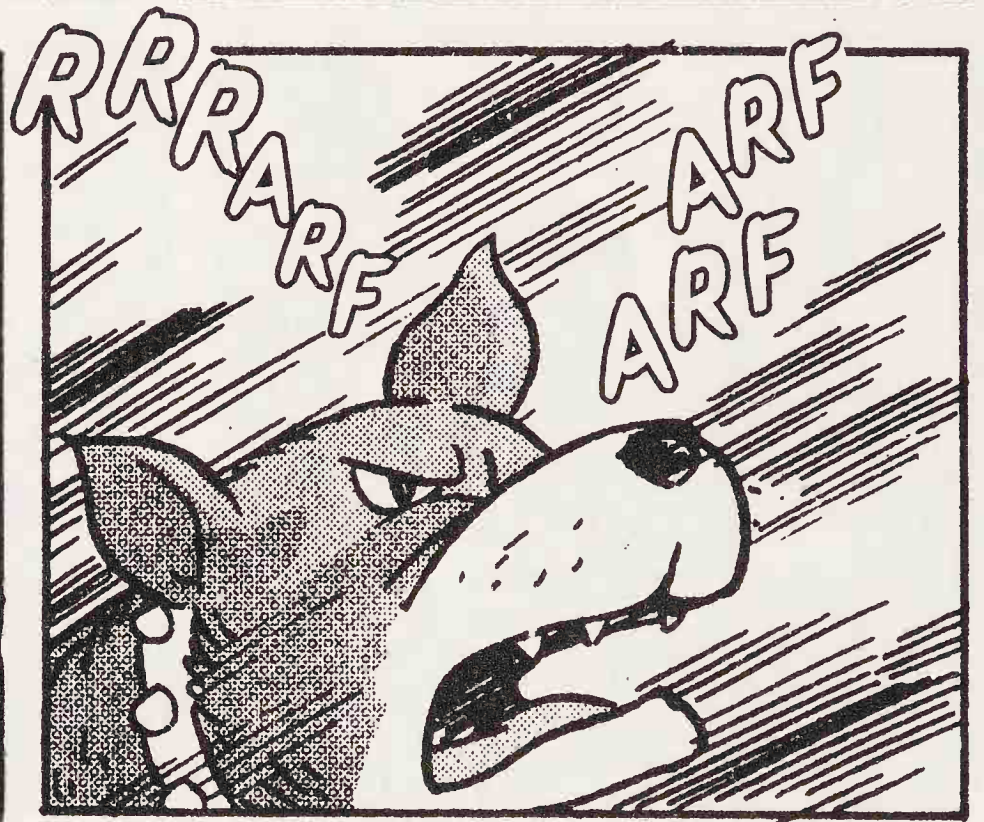


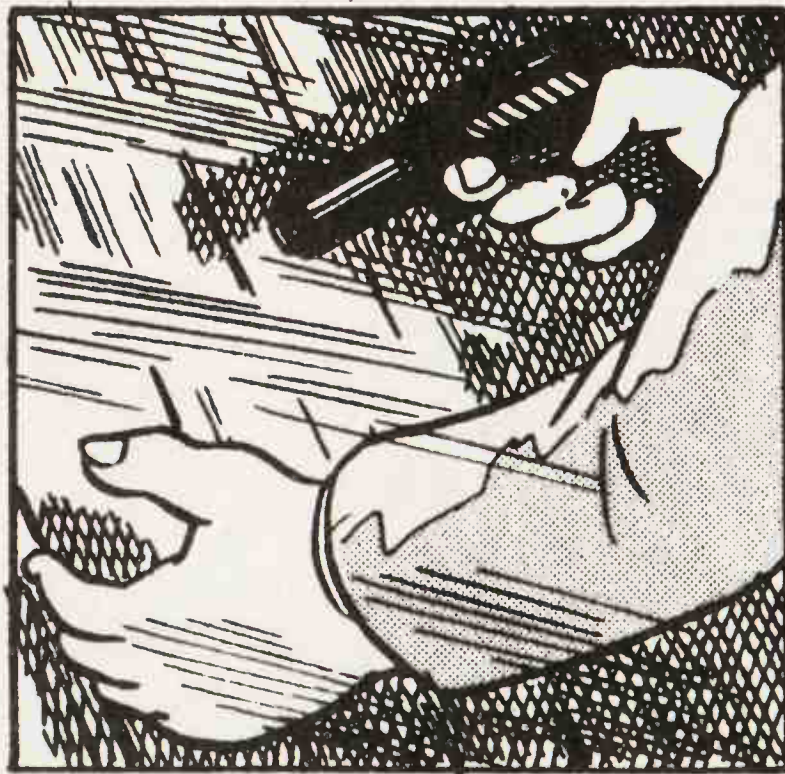
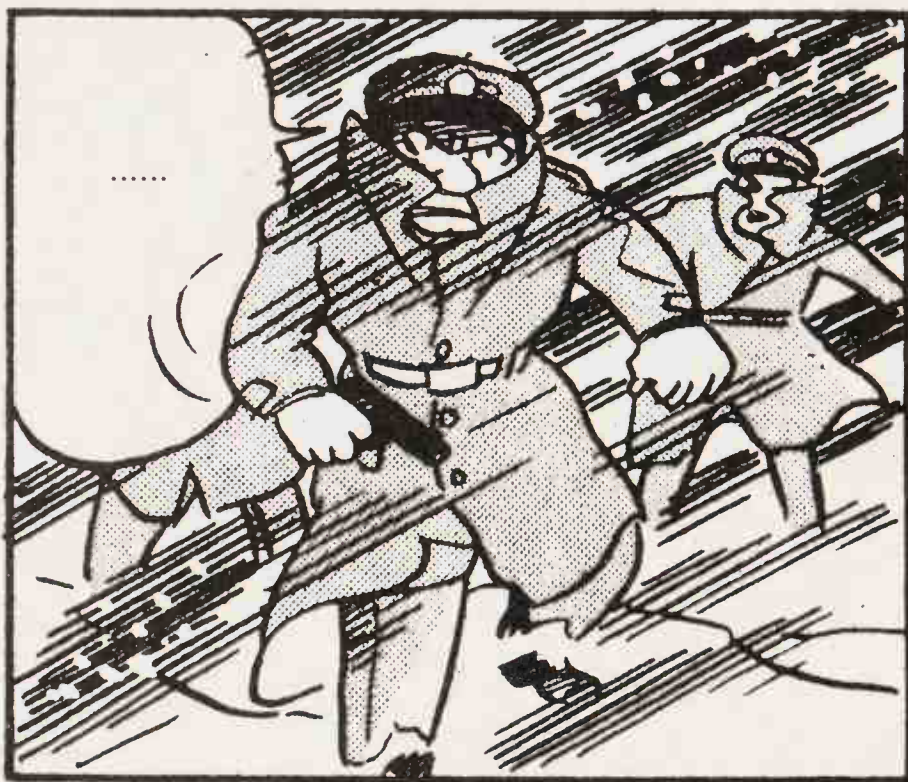
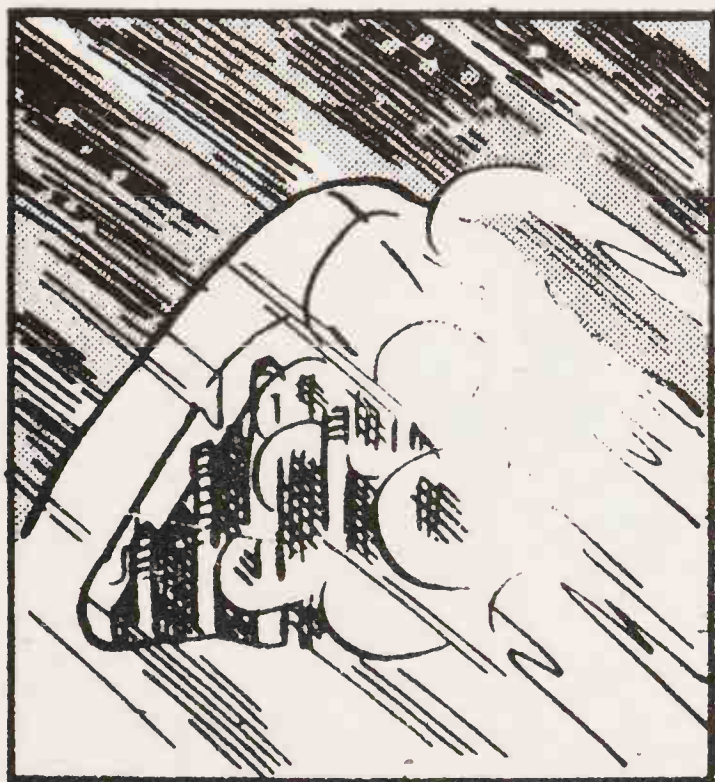
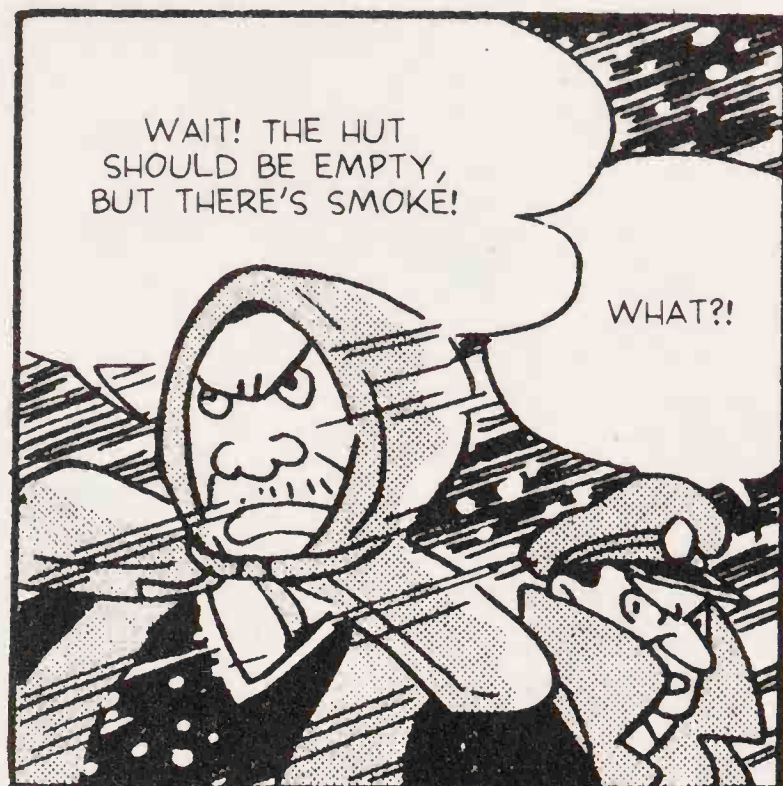
...BUT IT WAS
USELESS. A
TOTAL WASTE
OF TIME.

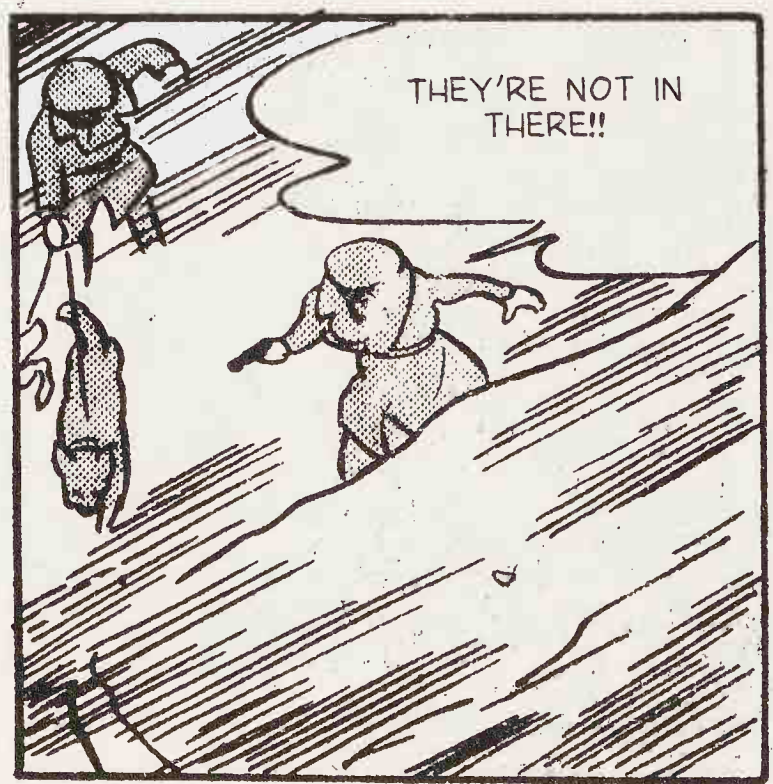
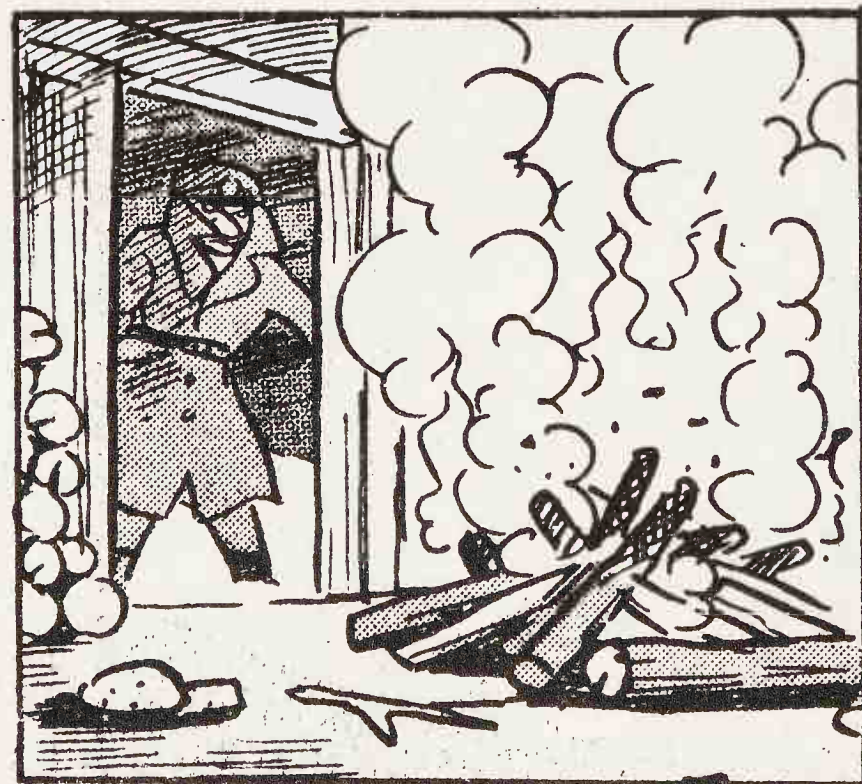
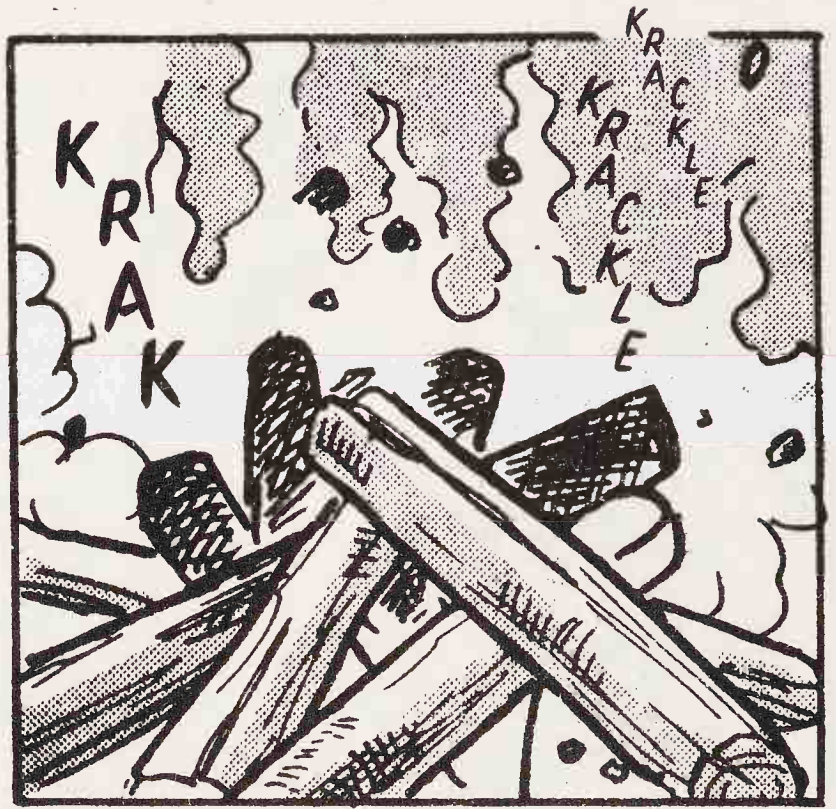
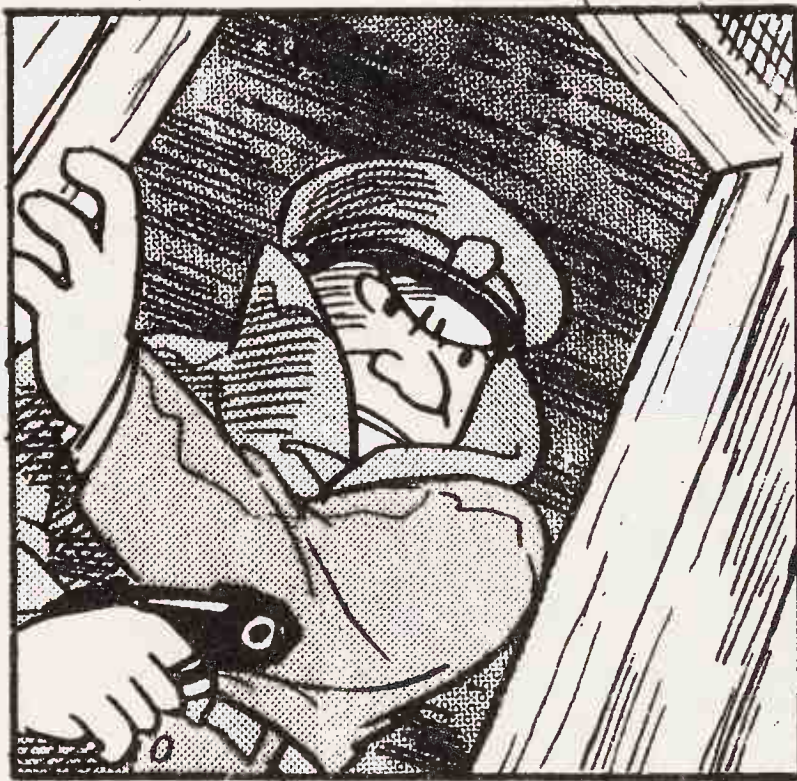
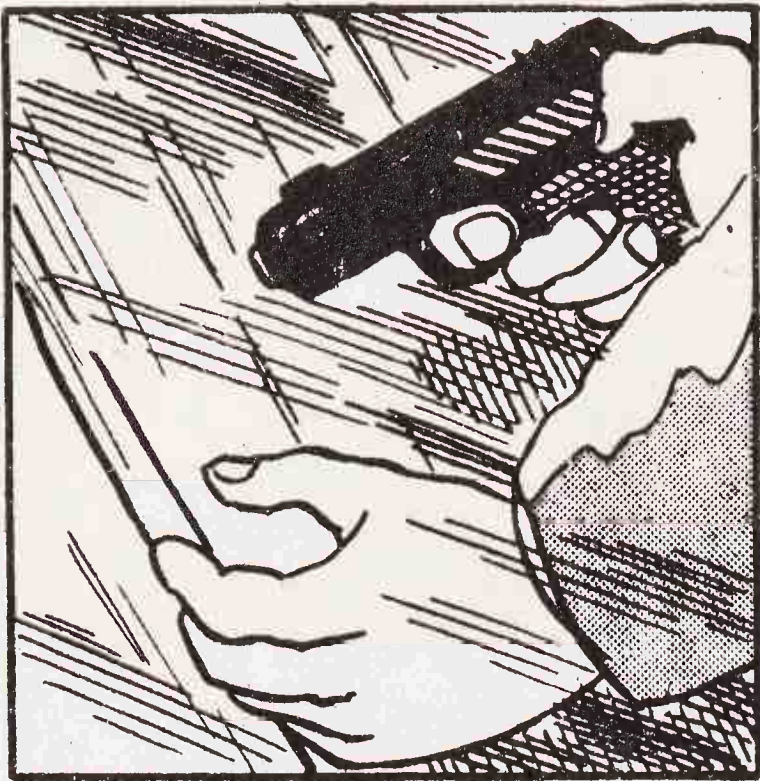


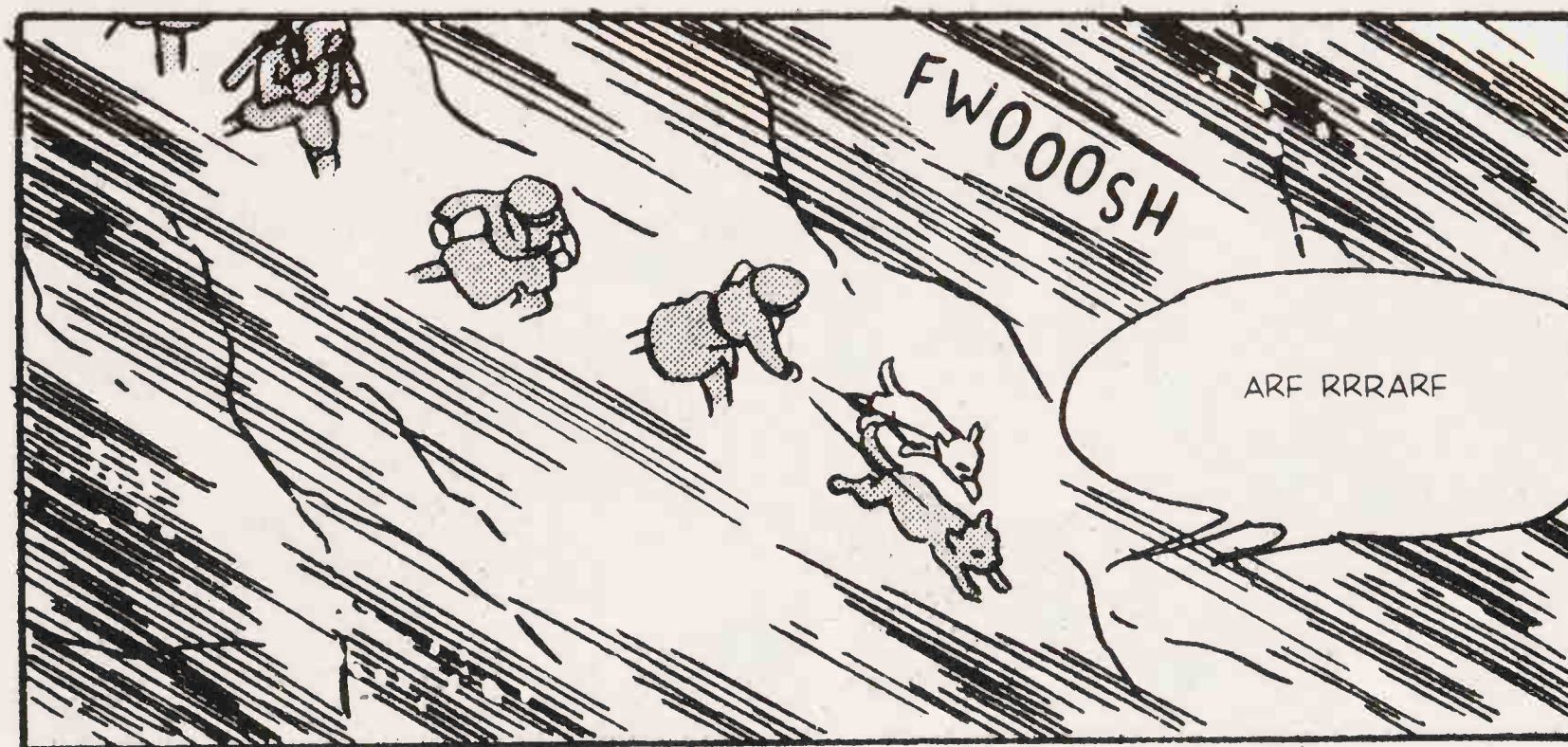
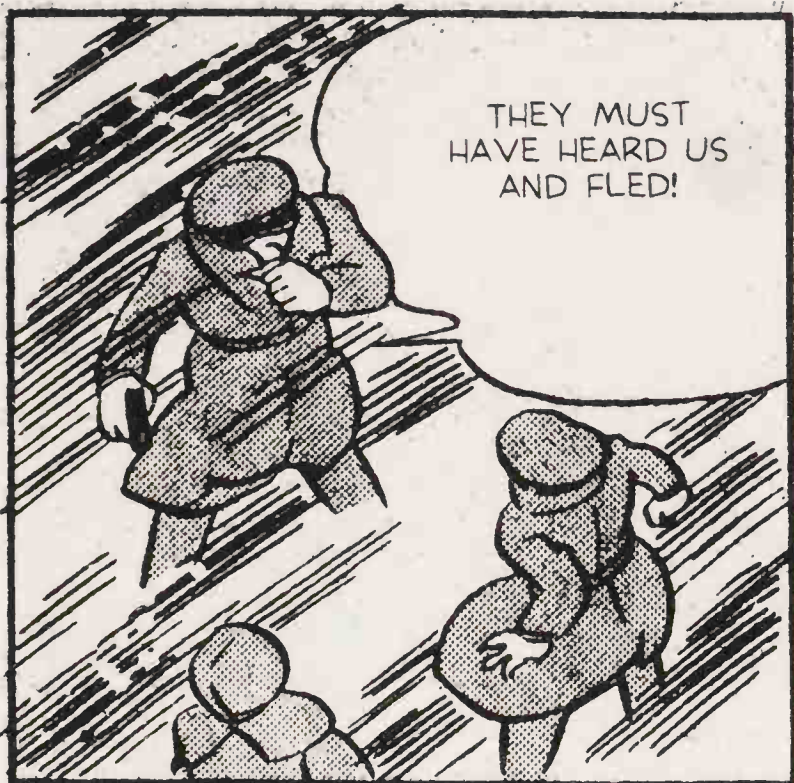


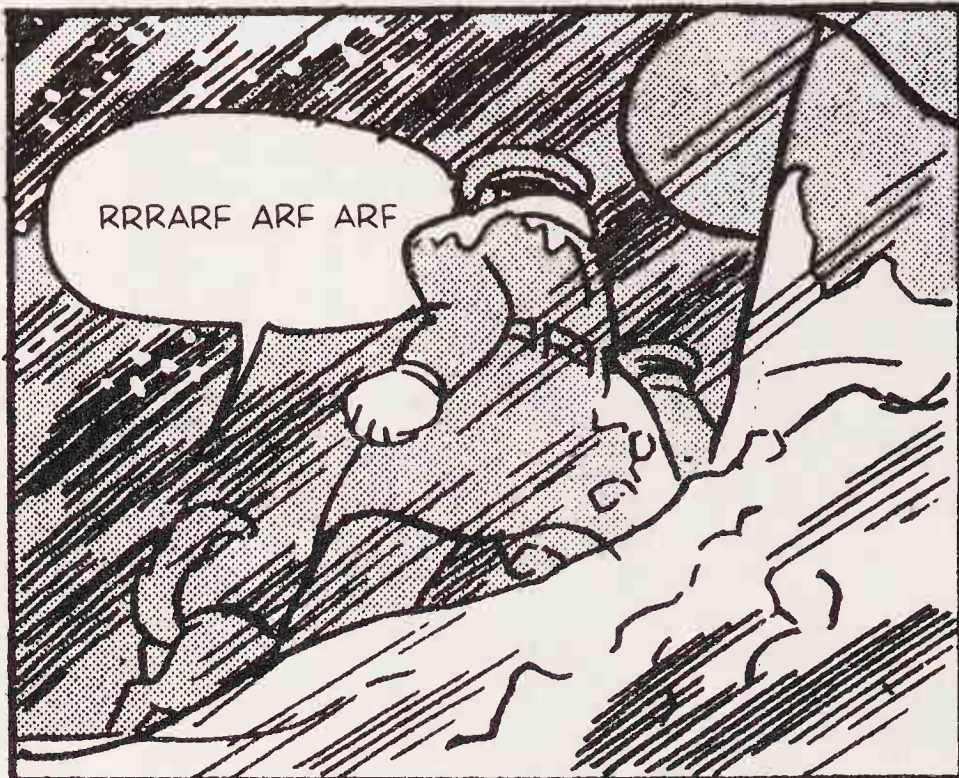
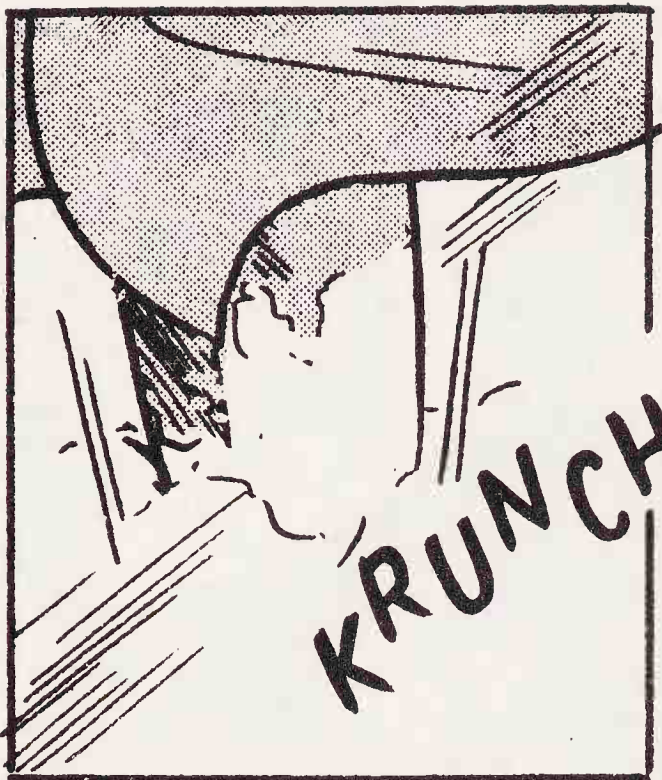


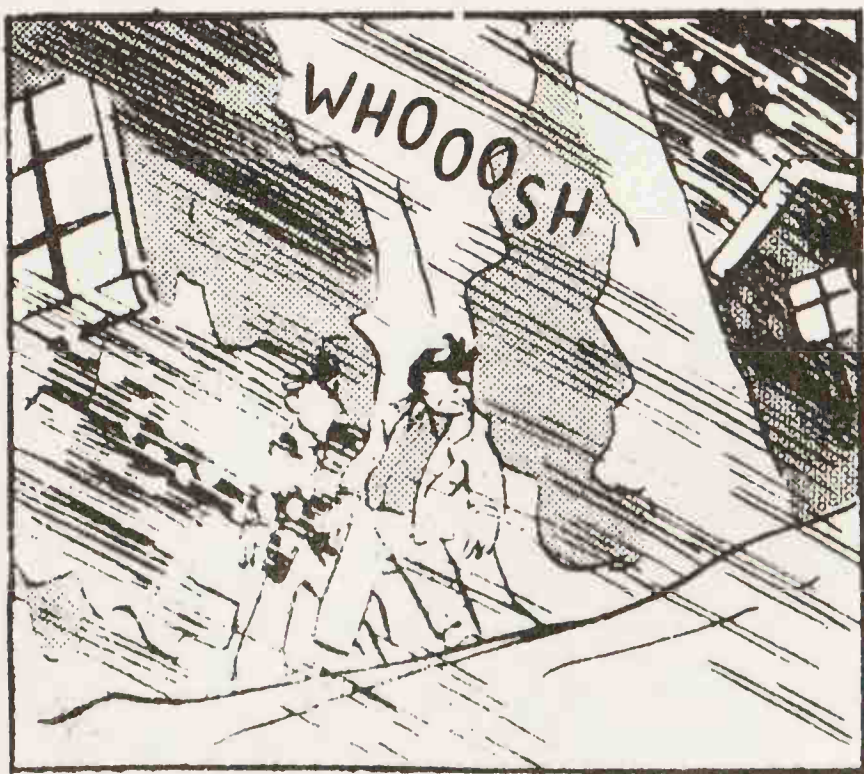
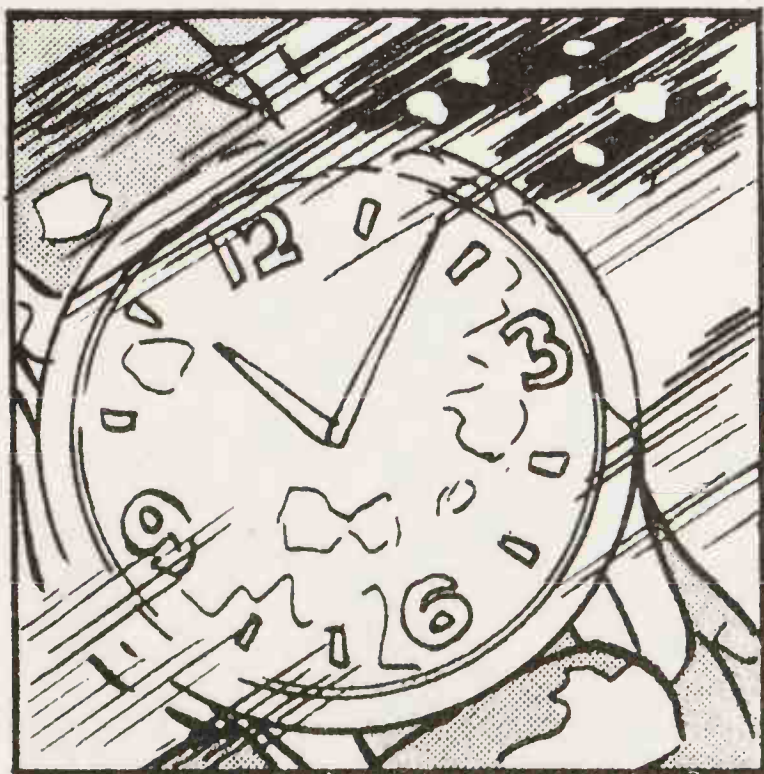
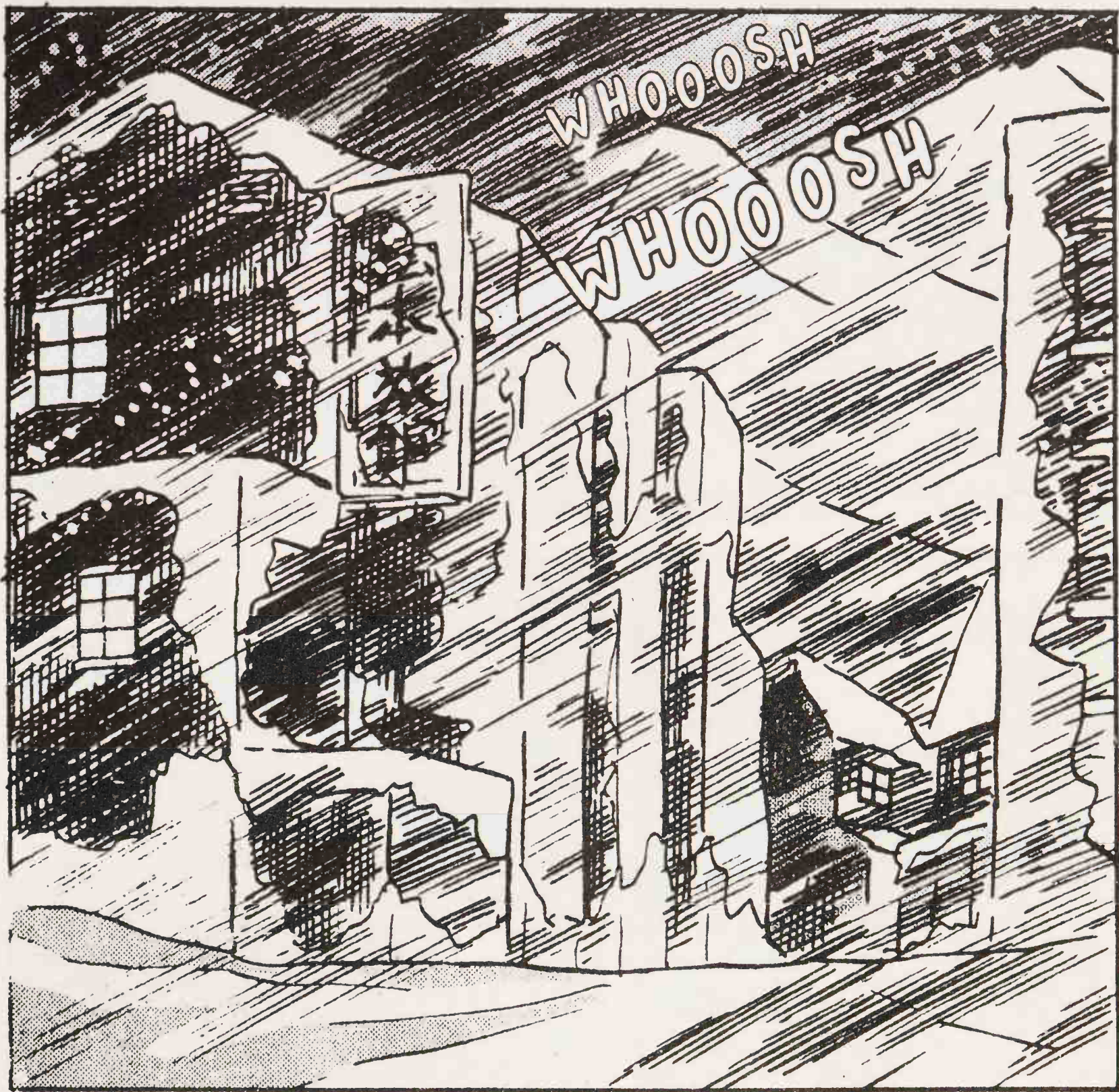


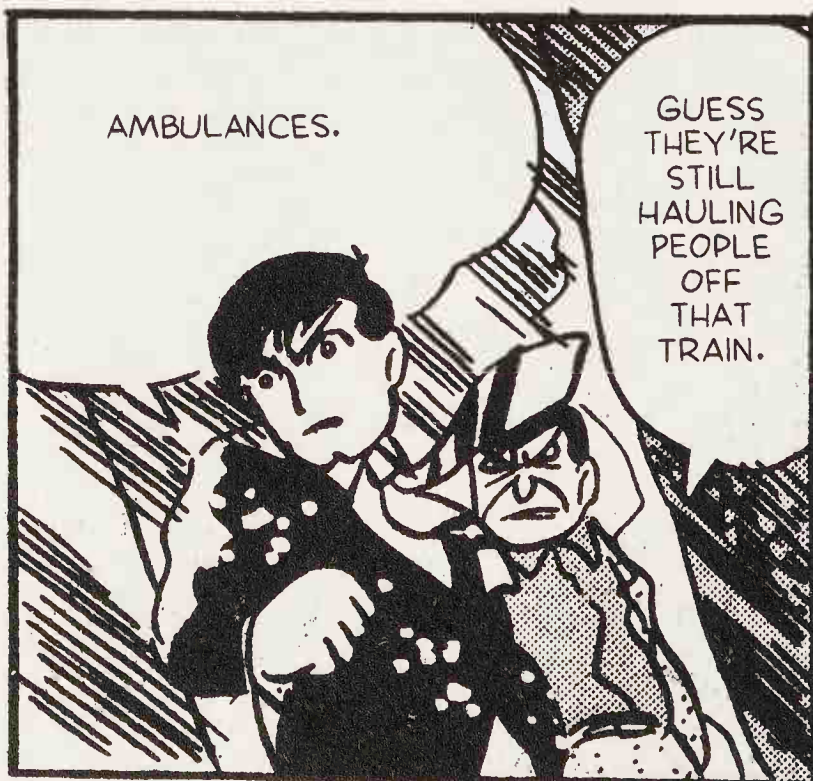
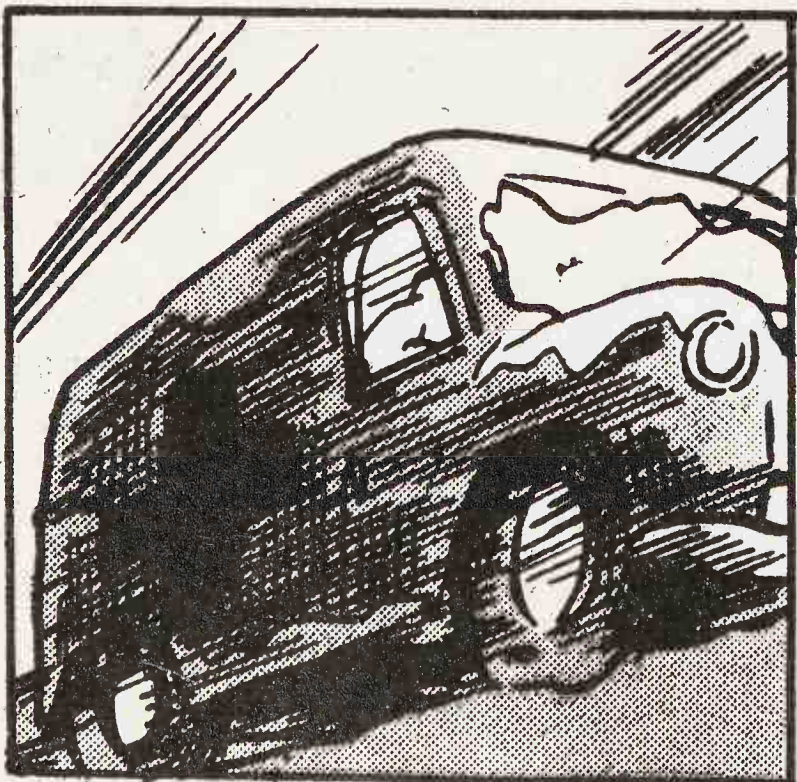
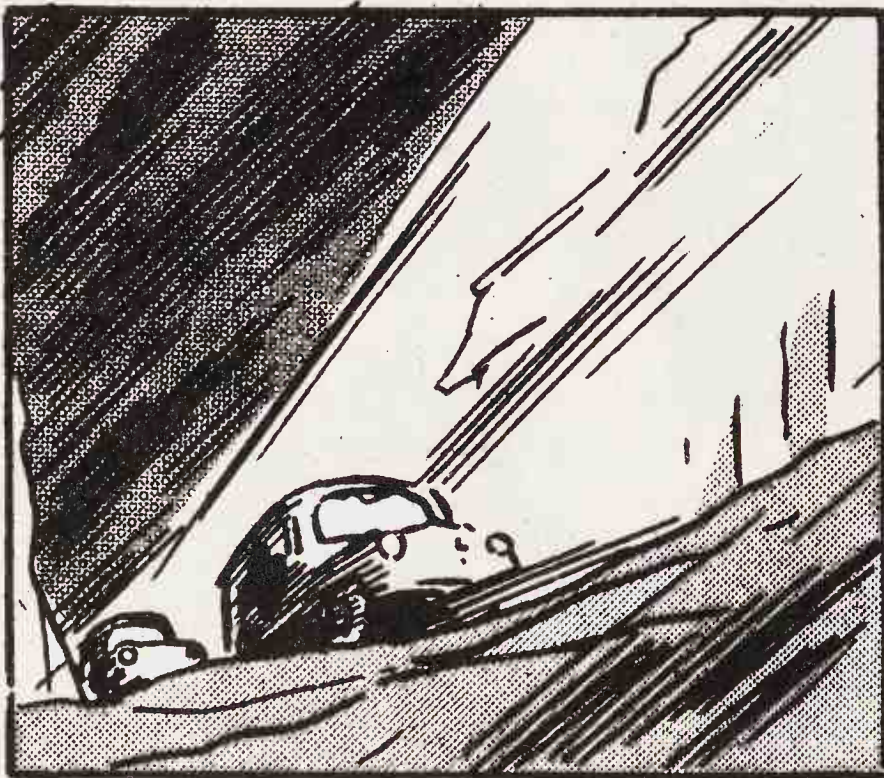
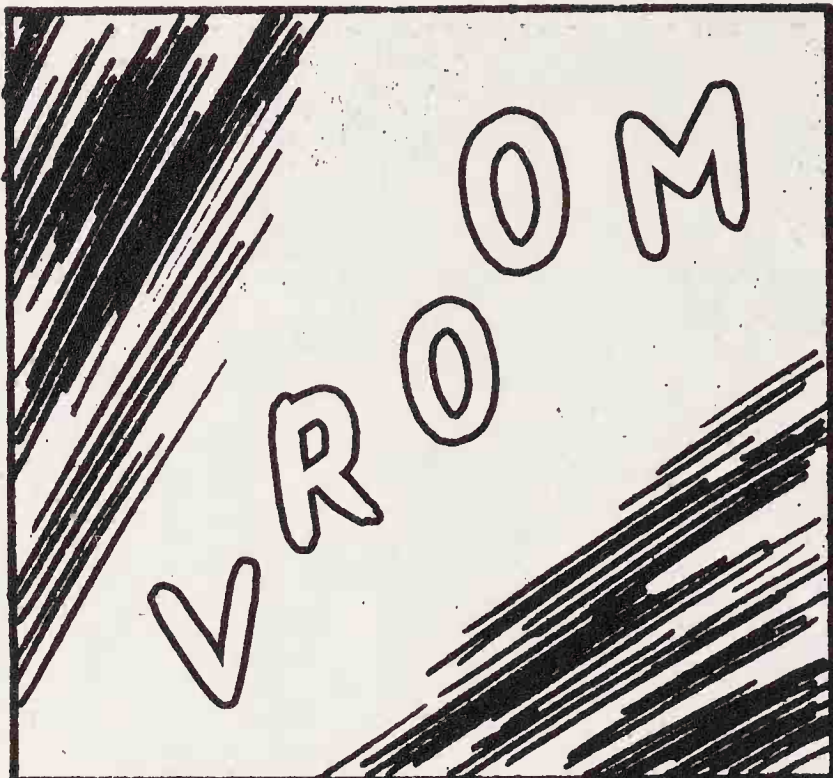
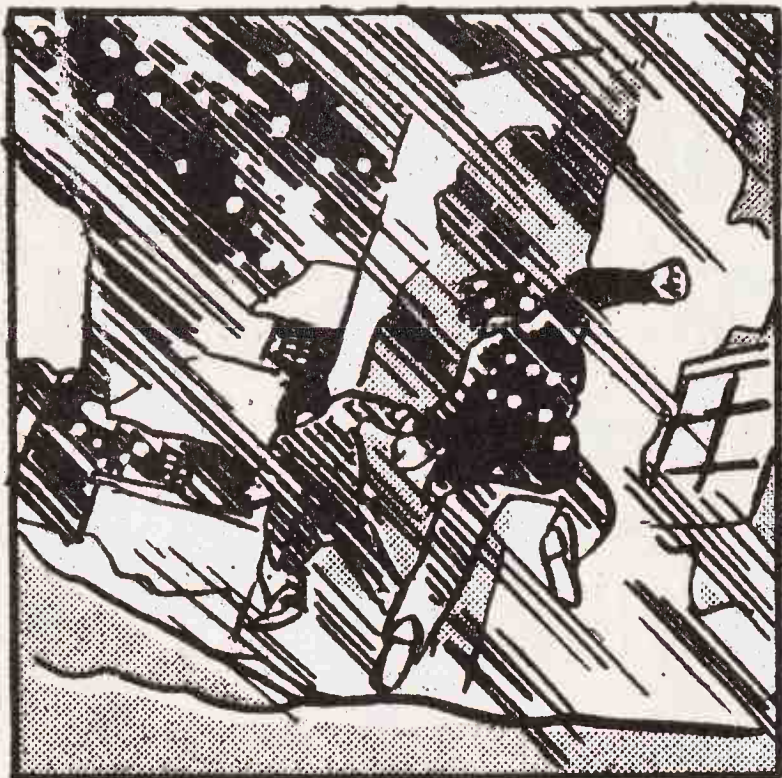


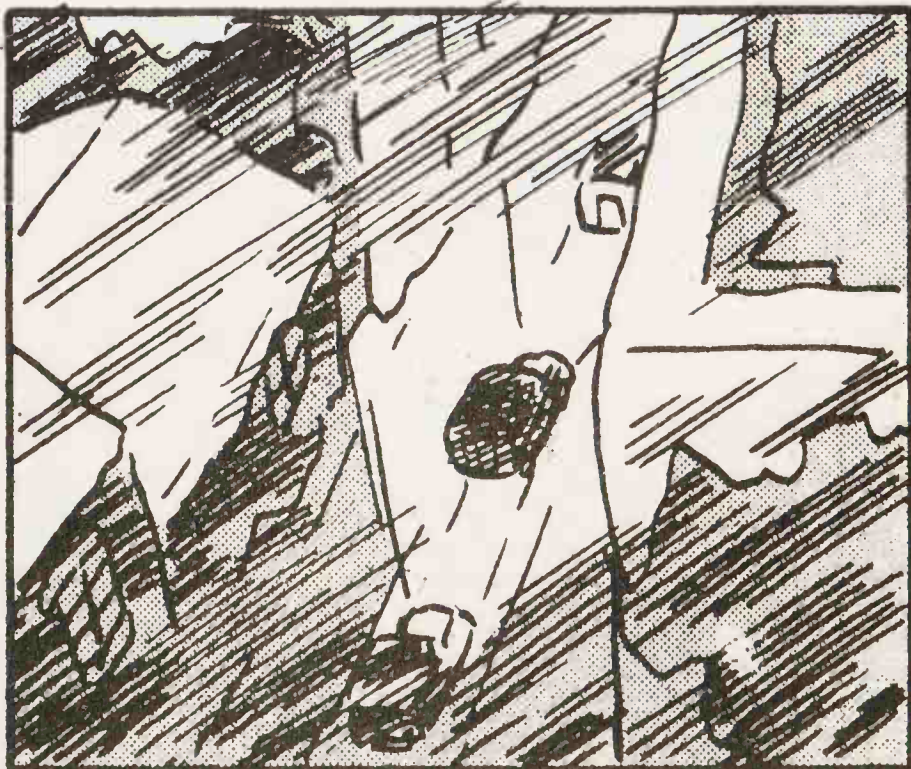
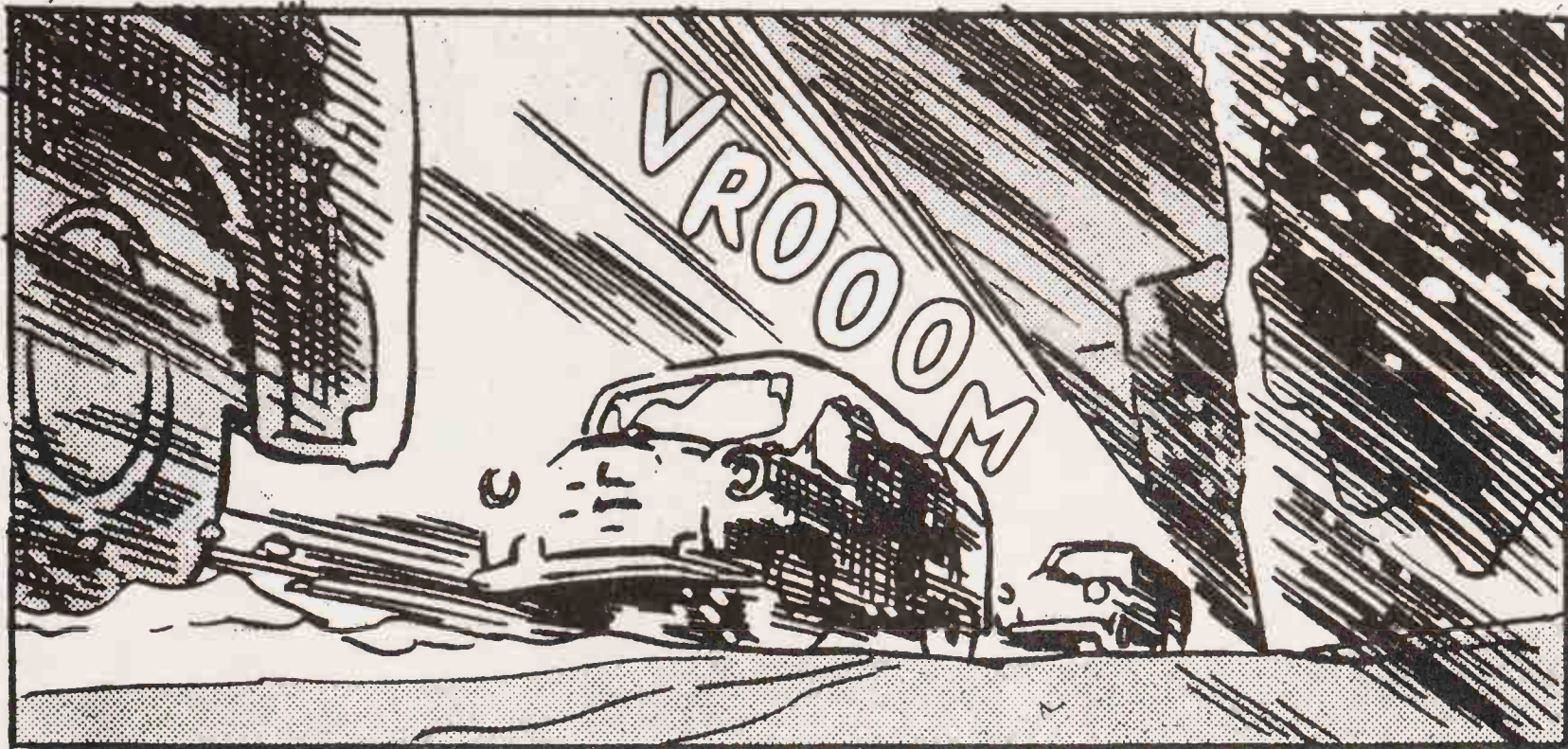


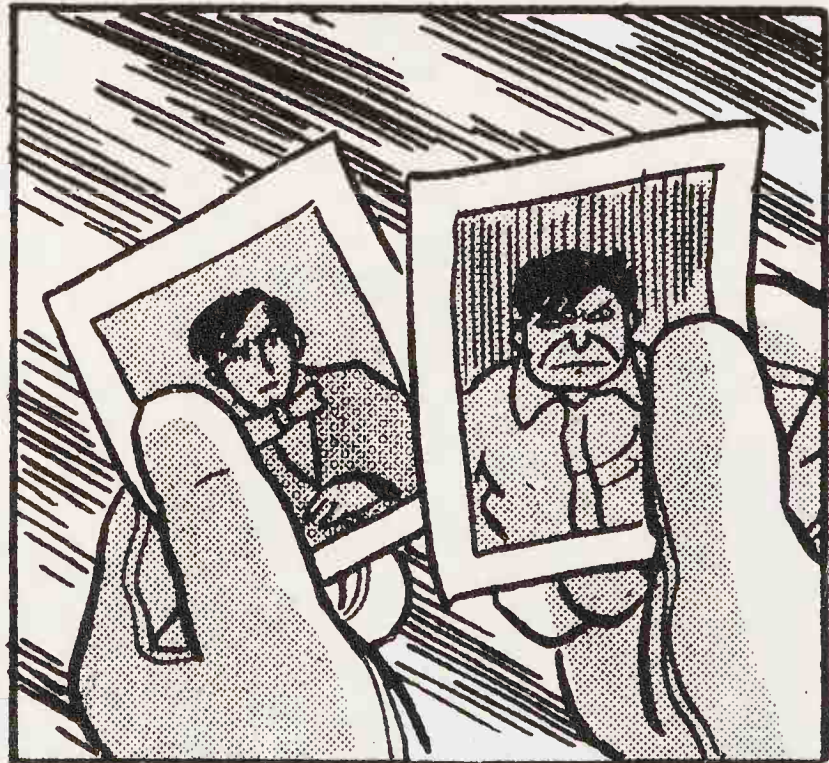
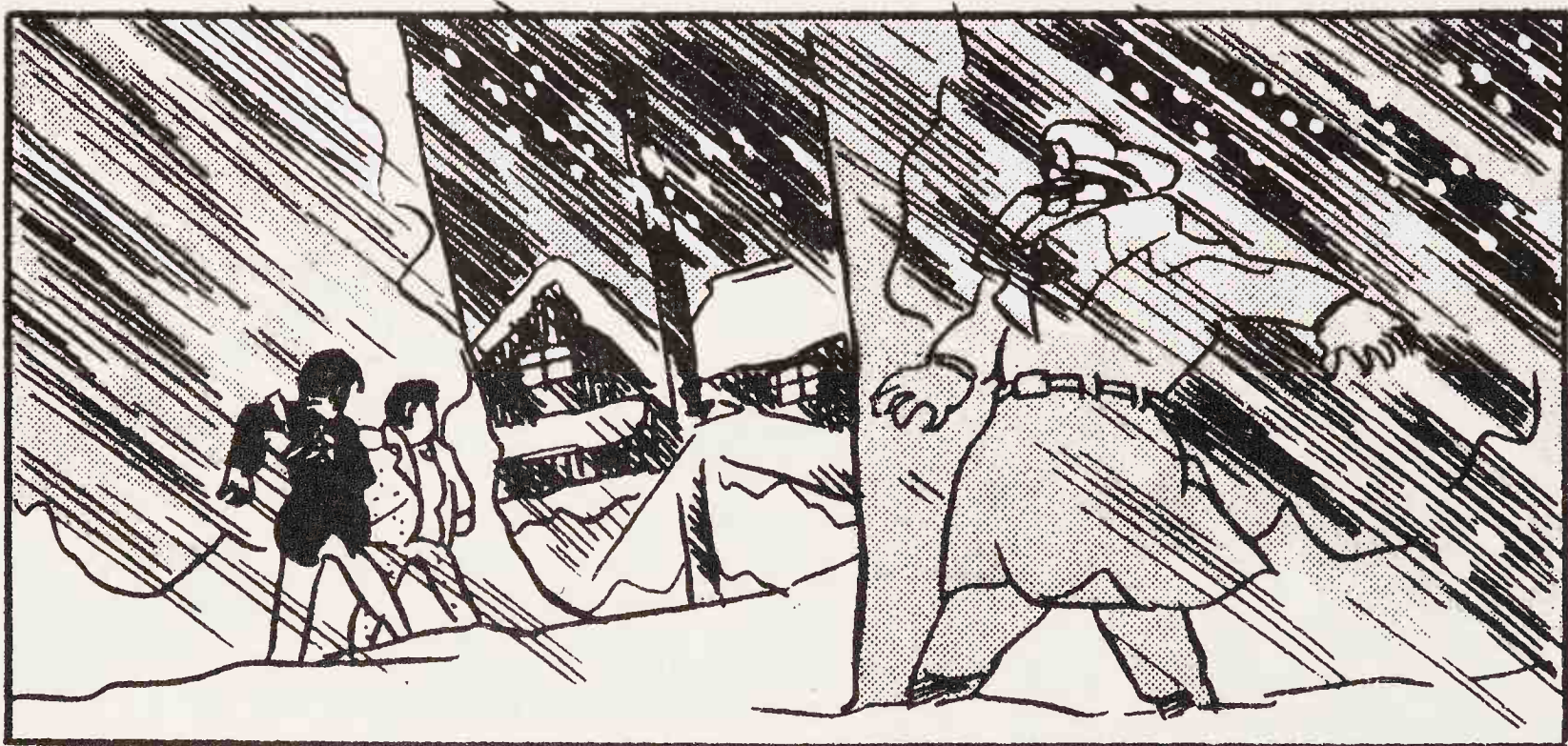


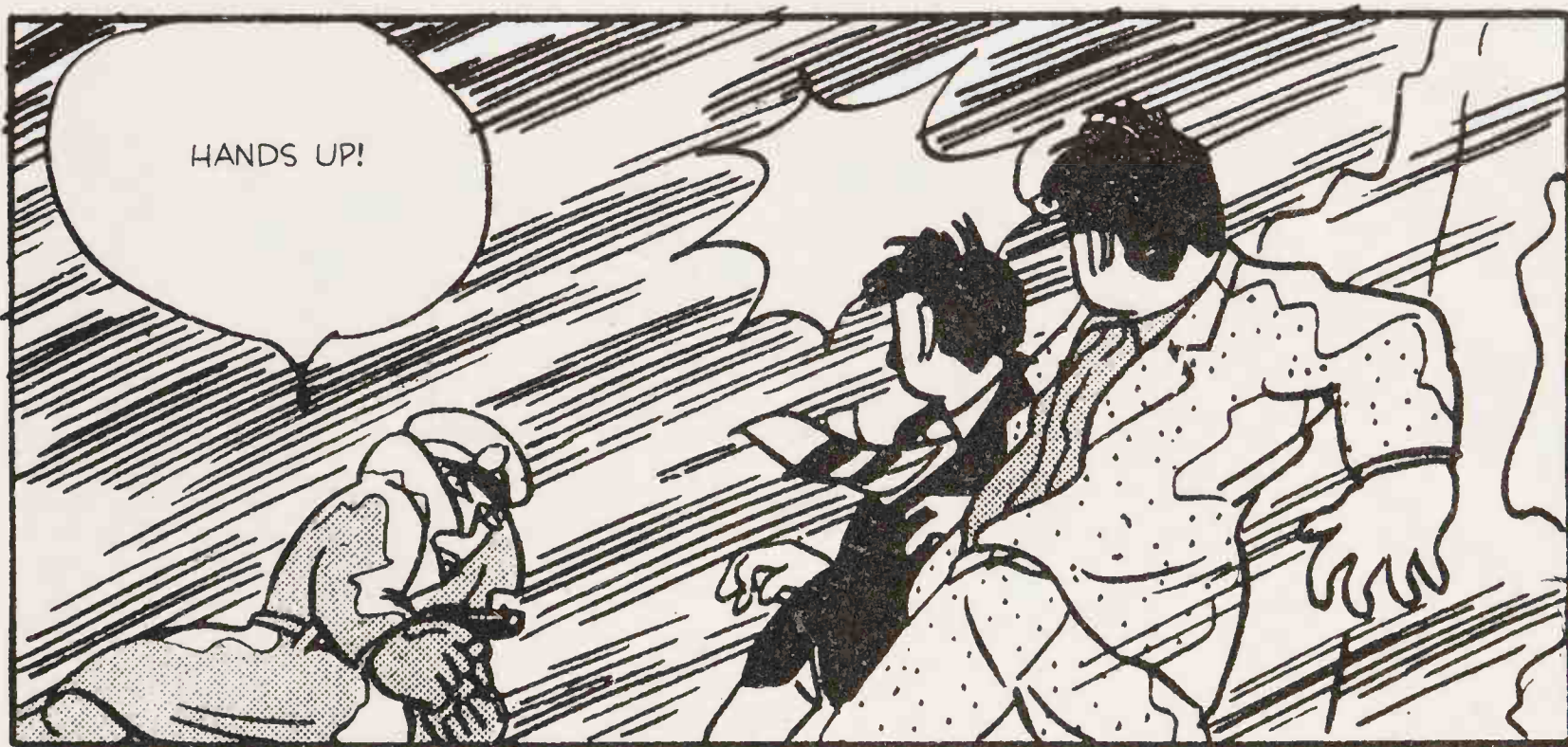
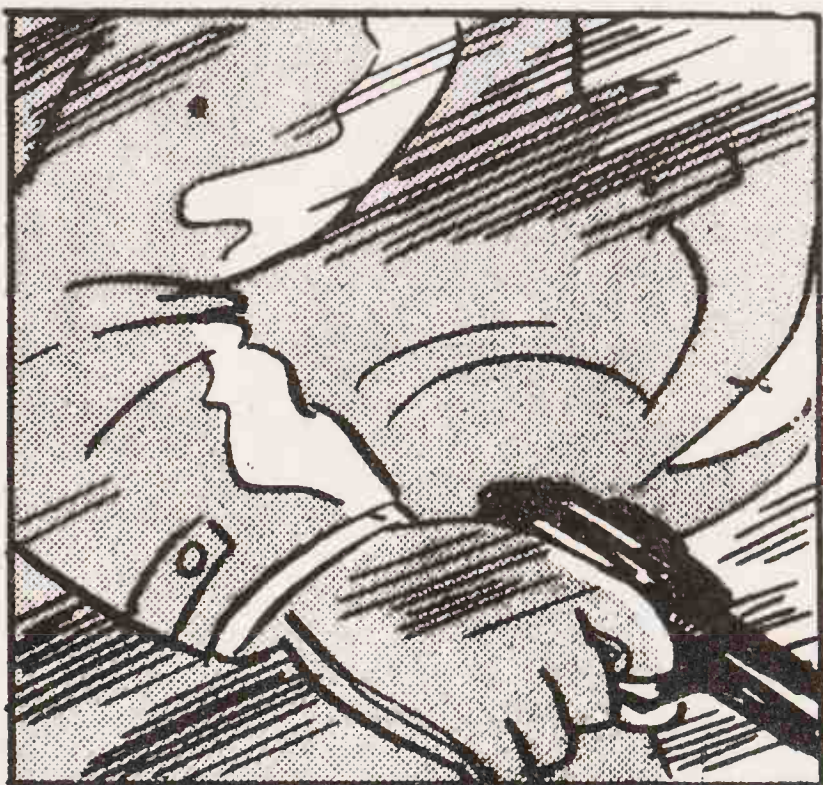




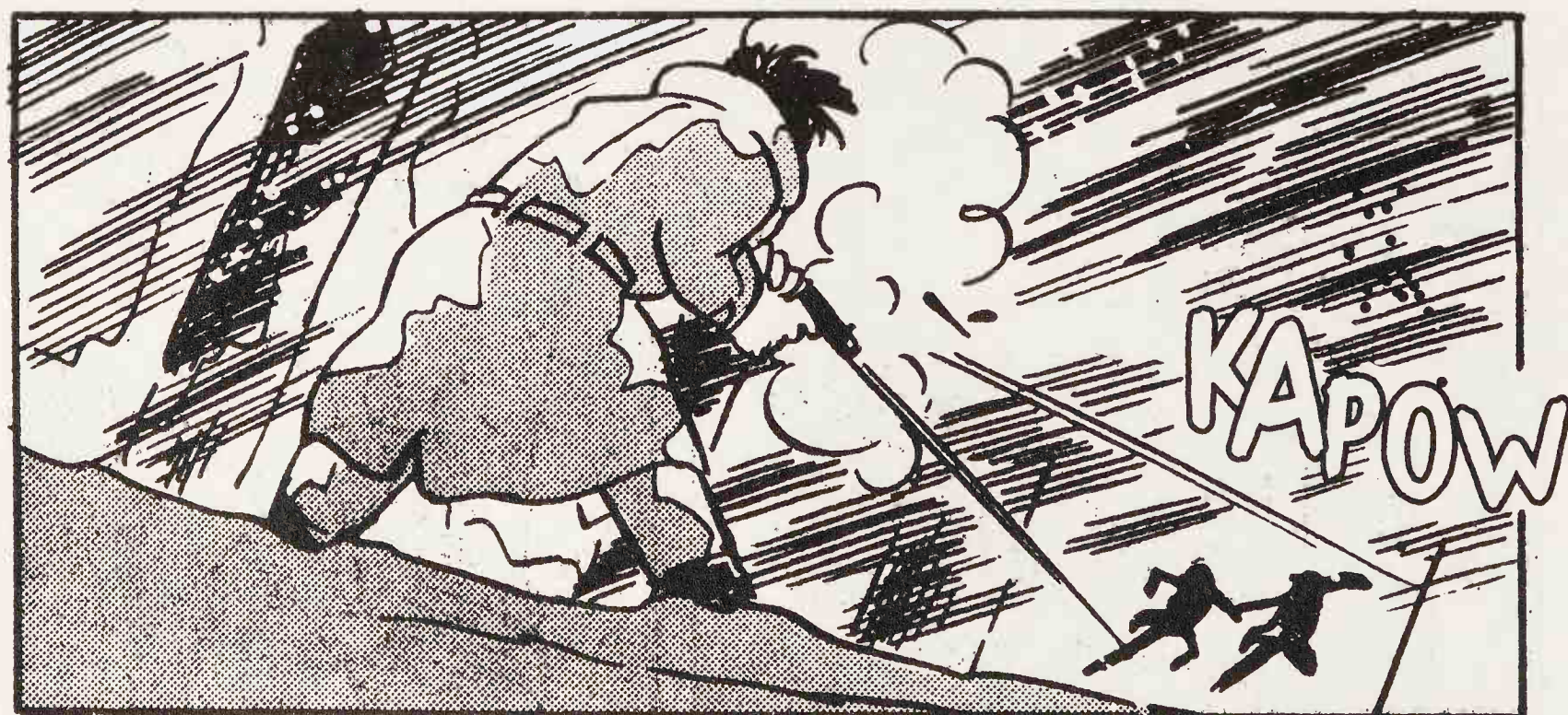
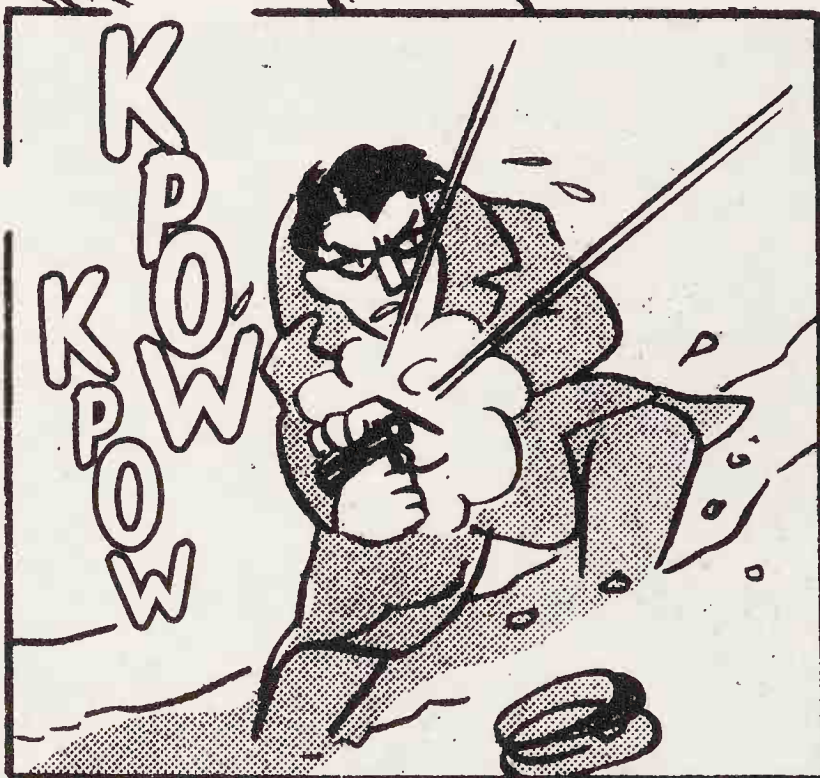
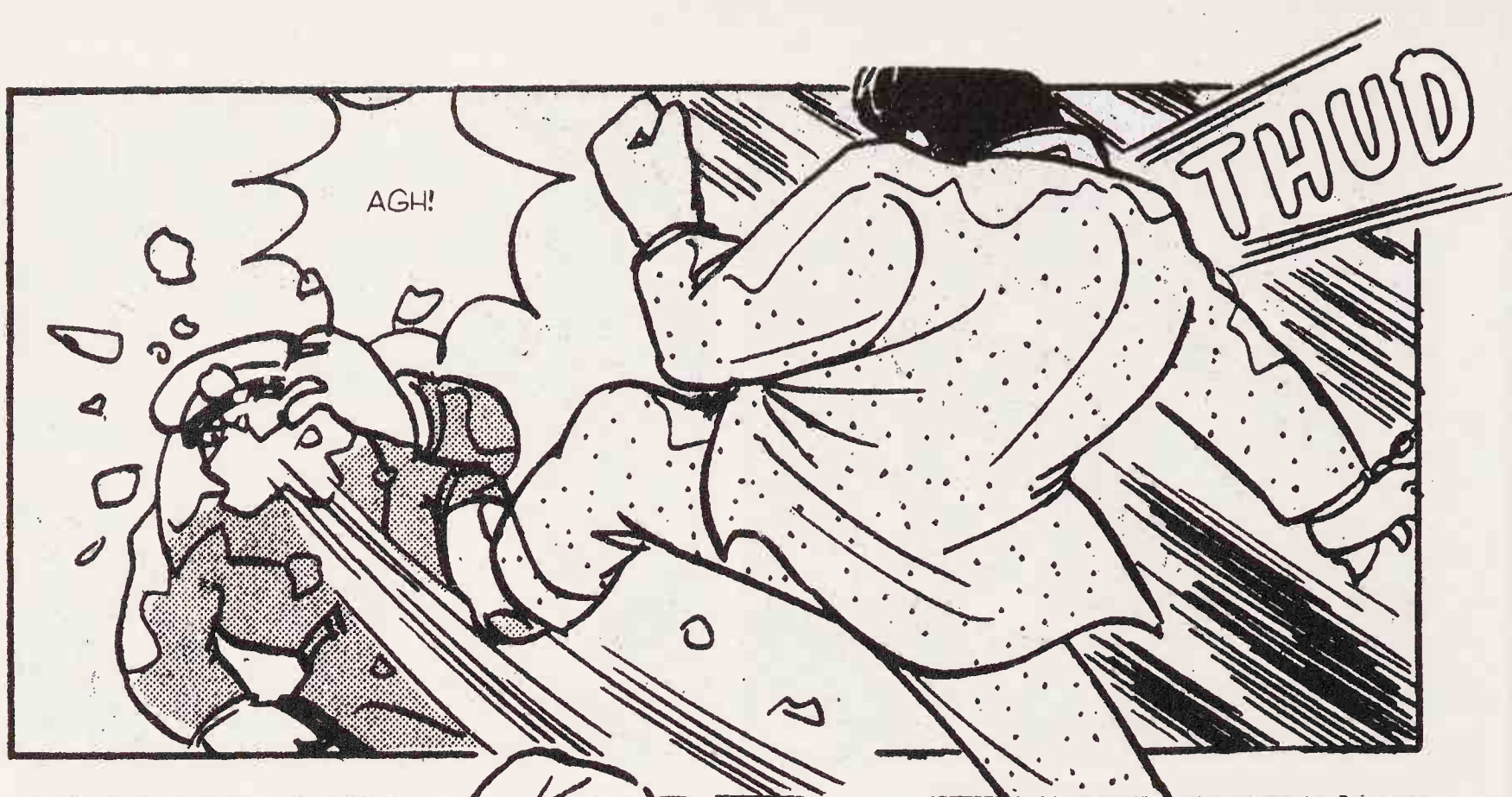


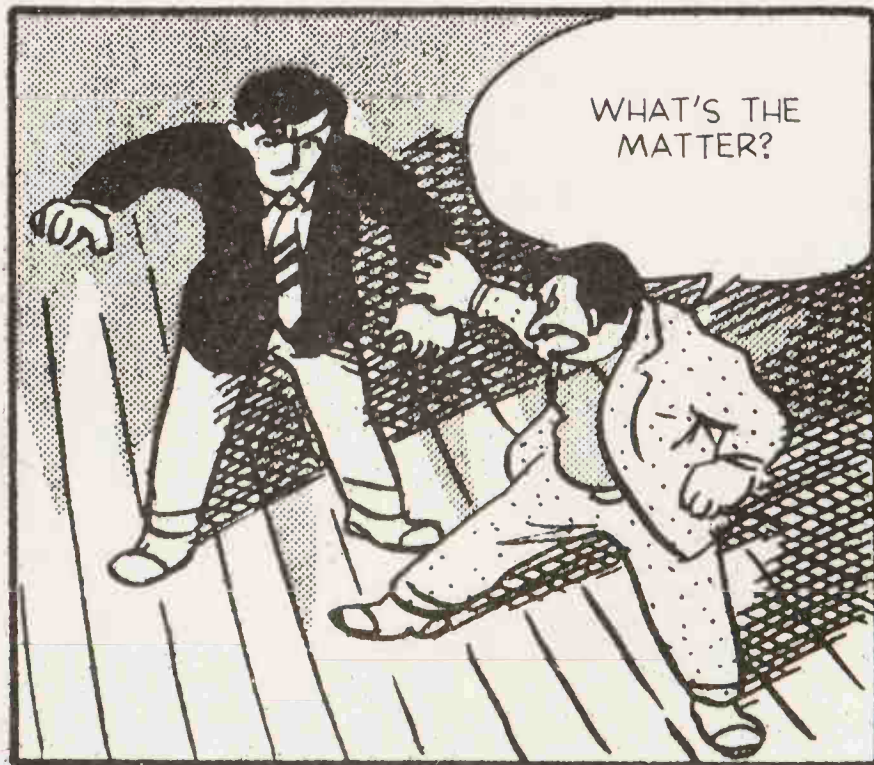
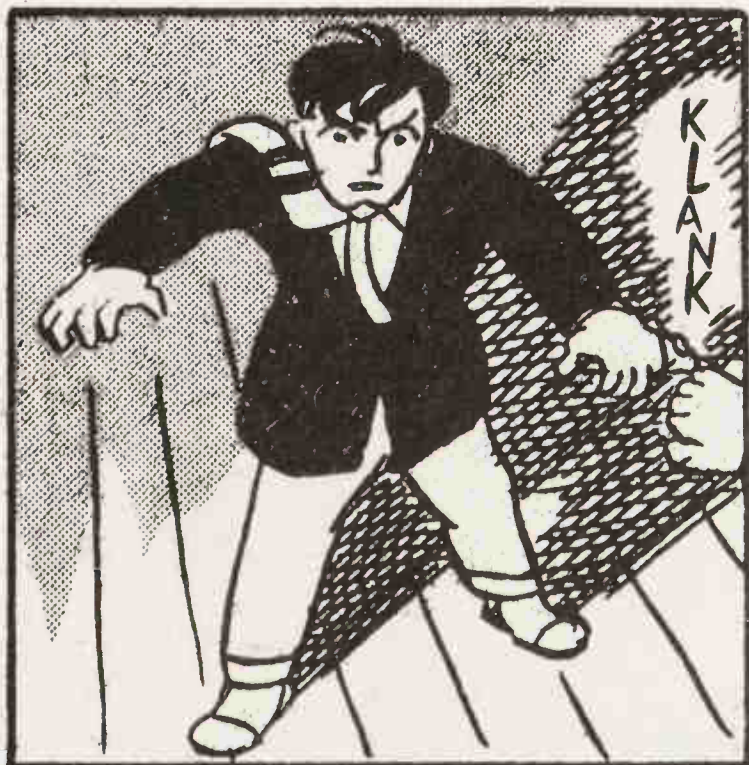


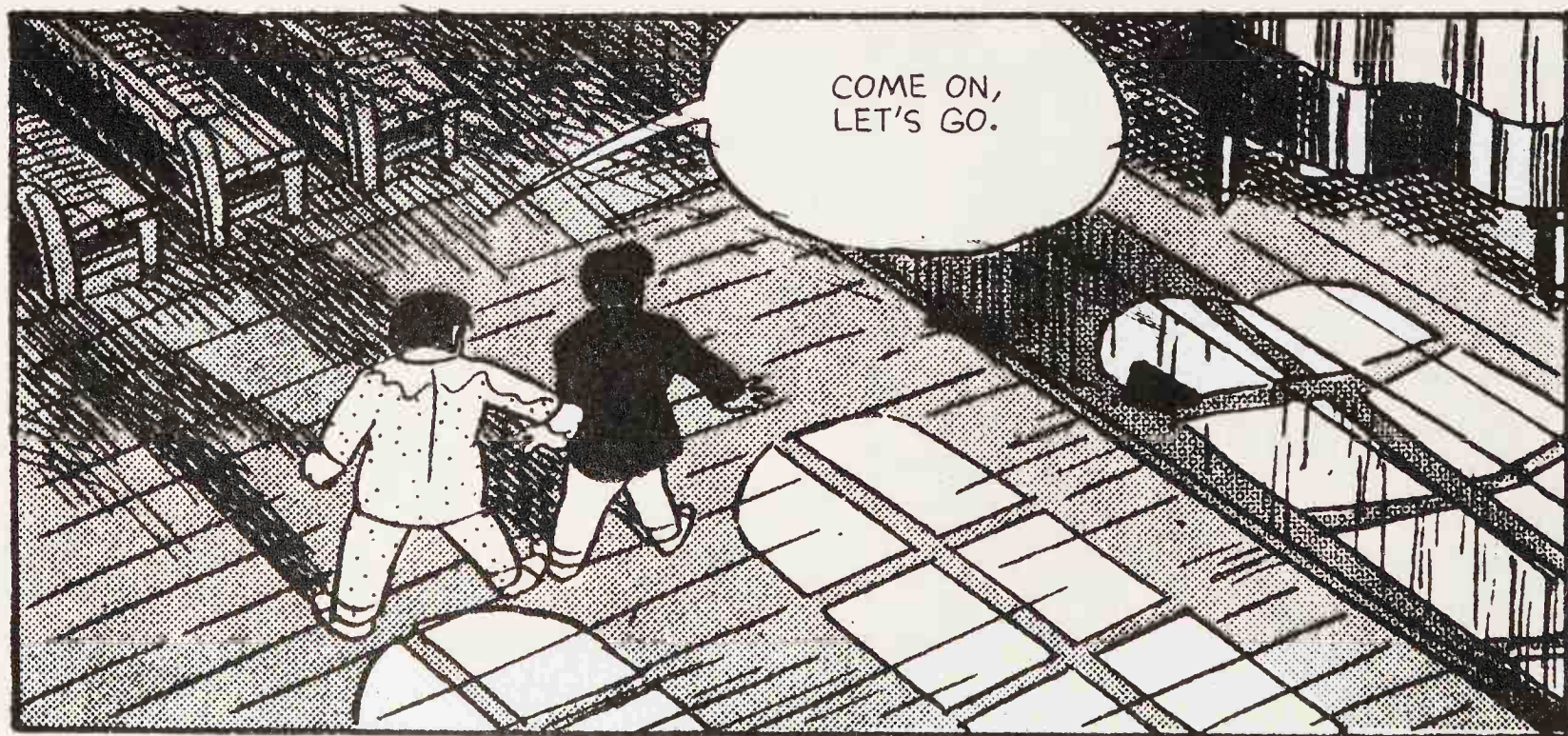
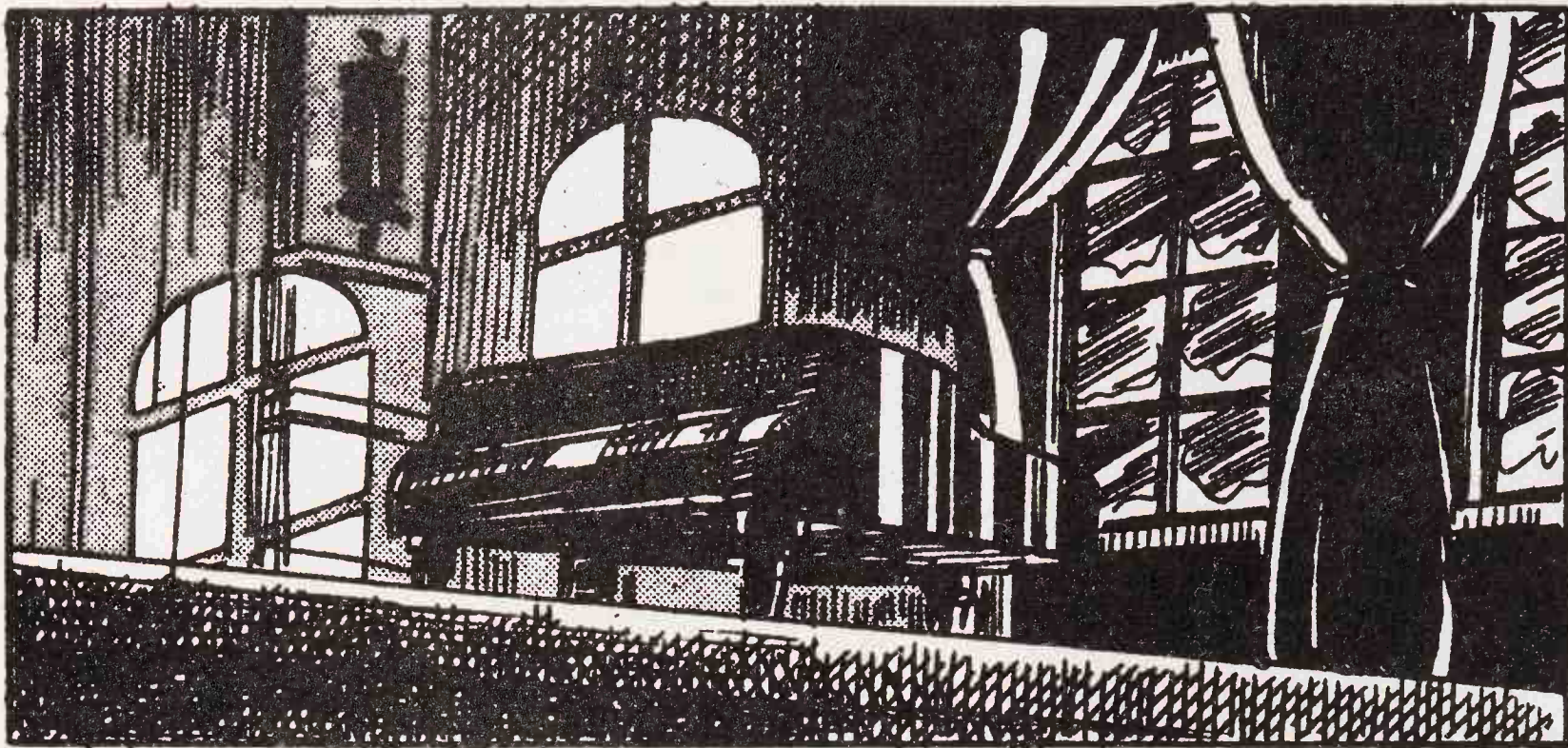


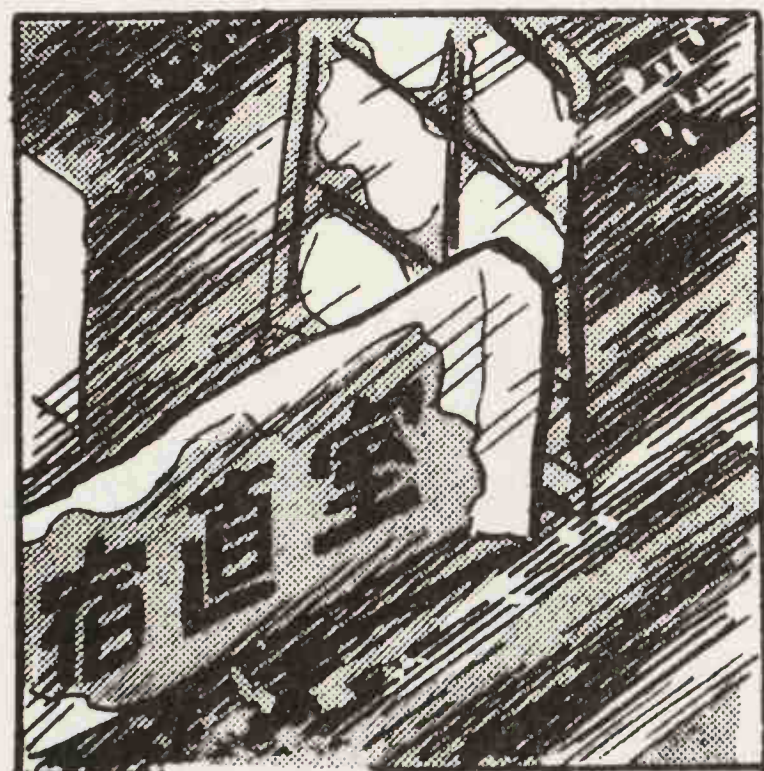
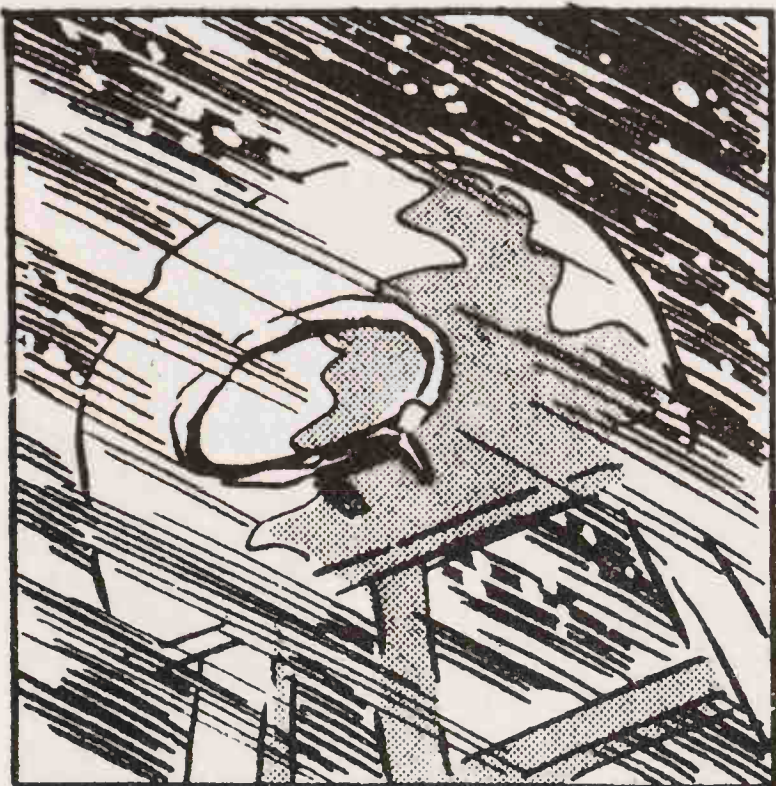


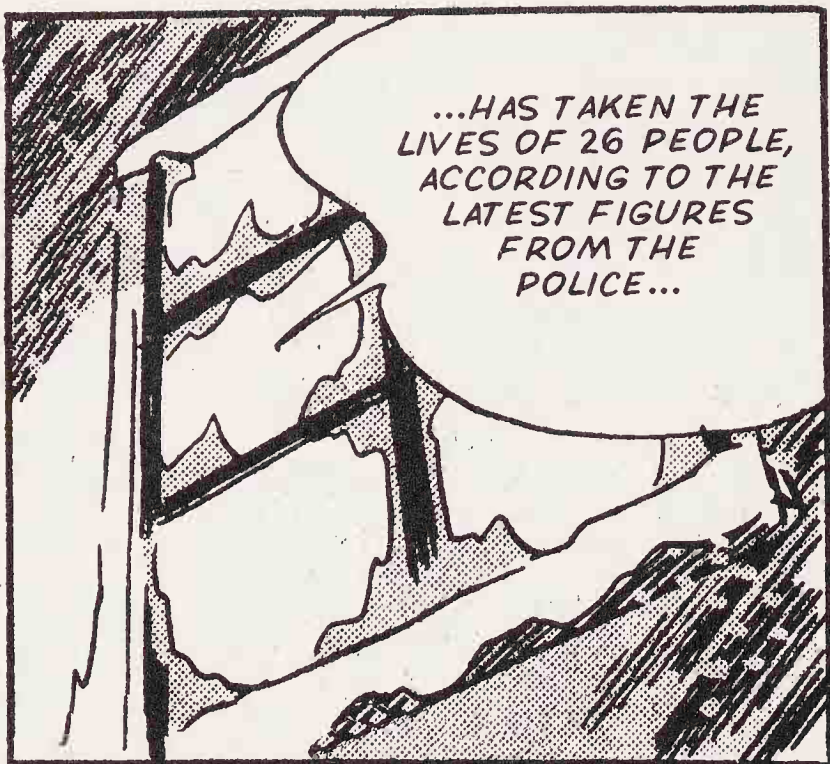
I KNEW IT!
YOU'RE THOSE
FUGITIVES THAT
ESCAPED FROM
THE TRAIN.







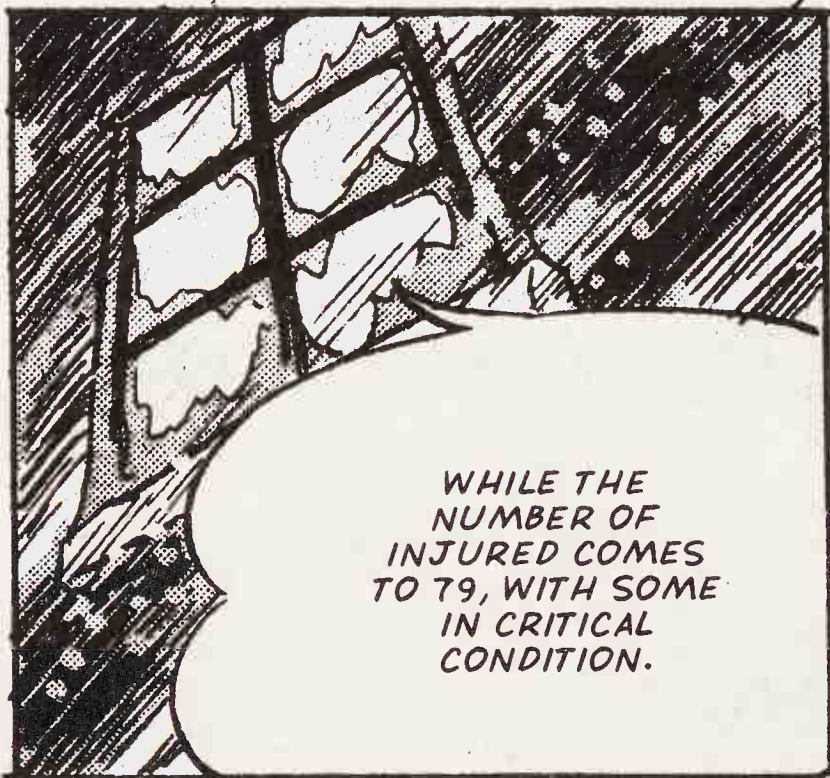




...HAS TAKEN THE
LIVES OF 26 PEOPLE,
ACCORDING TO THE
LATEST FIGURES
FROM THE
POLICE...



MEANWHILE, THE TWO
CONVICTS WHO ESCAPED
FROM THE TRAIN,
MOST PROBABLY INTO
THE HAKUSETSU
MOUNTAINS,
POLICE BELIEVE...

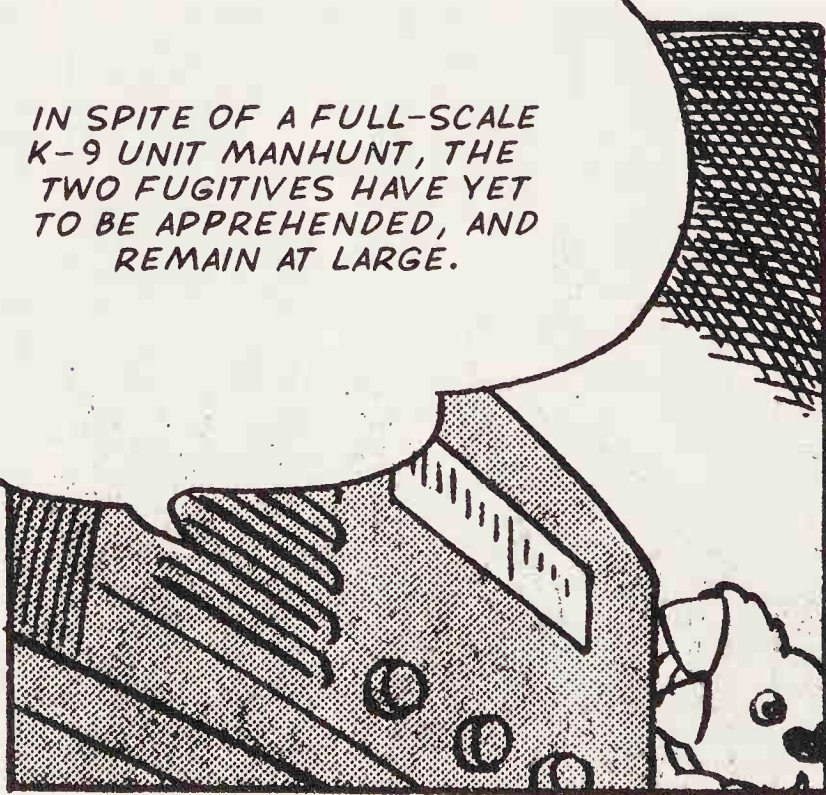


WHILE THE
NUMBER OF
INJURED COMES
TO 79, WITH SOME
IN CRITICAL
CONDITION.



...ARE SHINPEI KONTA, AGE 41,
AND SUSUMU YAMAJI, AGE 25,
BOTH MURDER SUSPECTS.
KONTA HAS A RECORD OF
FIVE PREVIOUS OFFENSES.

IN SPITE OF A FULL-SCALE
K-9 UNIT MANHUNT, THE
TWO FUGITIVES HAVE YET
TO BE APPREHENDED, AND
REMAIN AT LARGE.



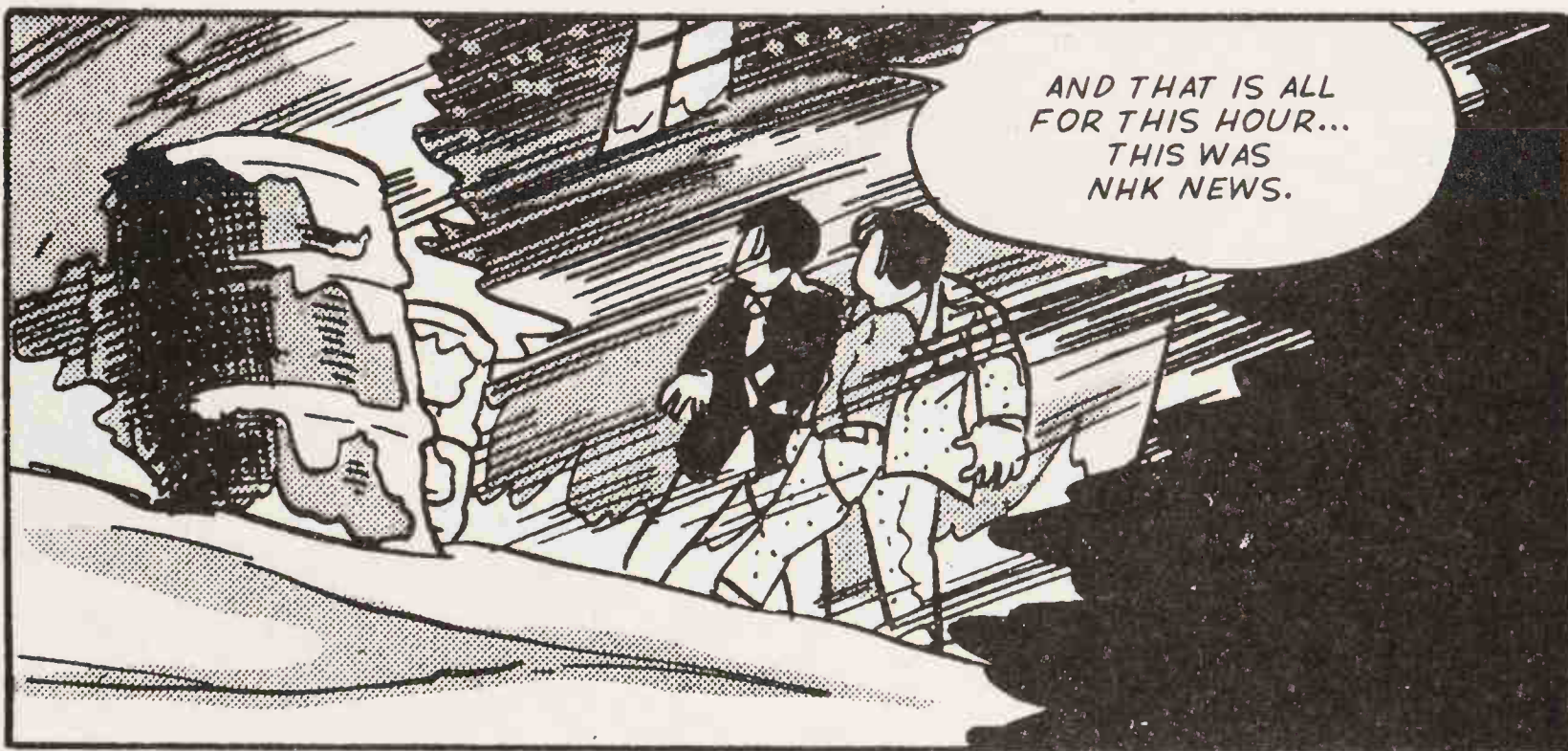
AS REPORTED EARLIER, THERE IS
NOW A SEVERE BLIZZARD IN THE
HAKUSETSU MOUNTAINS, SLOWING
DOWN POLICE EFFORTS TO TRACE
THE TWO MEN...



...BUT IT IS BELIEVED
THEIR DISCOVERY
AND ARREST IS JUST
A MATTER OF TIME.



AND THAT IS ALL
FOR THIS HOUR...
THIS WAS
NHK NEWS.



HEY...WE AIN'T GONNA GET
AWAY IF WE KEEP HOLDING
HANDS LIKE THIS.

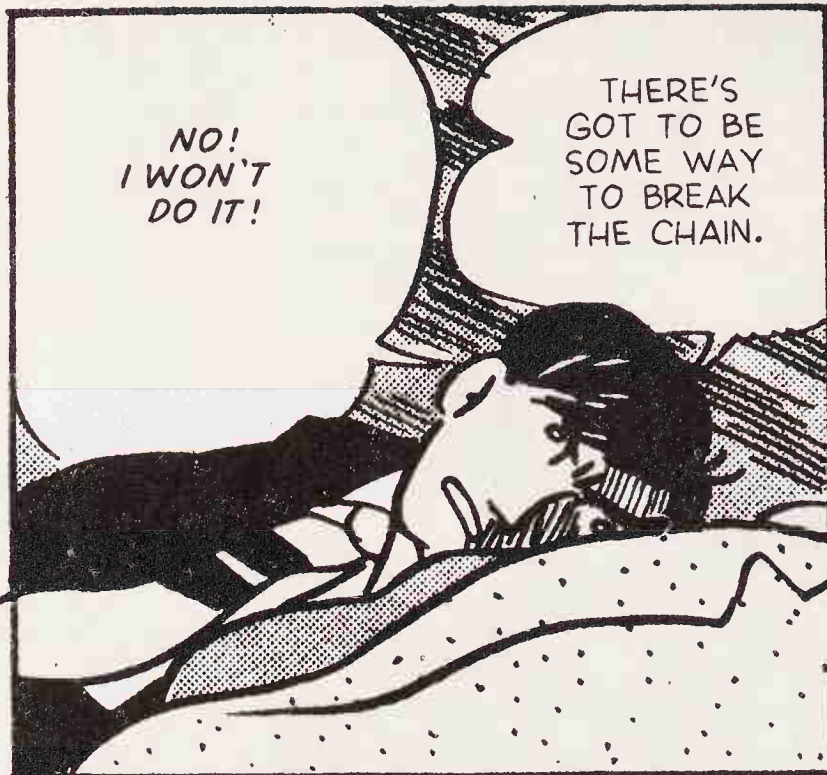


EITHER WE BOTH GET
CAUGHT, OR WE BOTH GET
SHOT DEAD...IT'S ONE OR THE
OTHER...



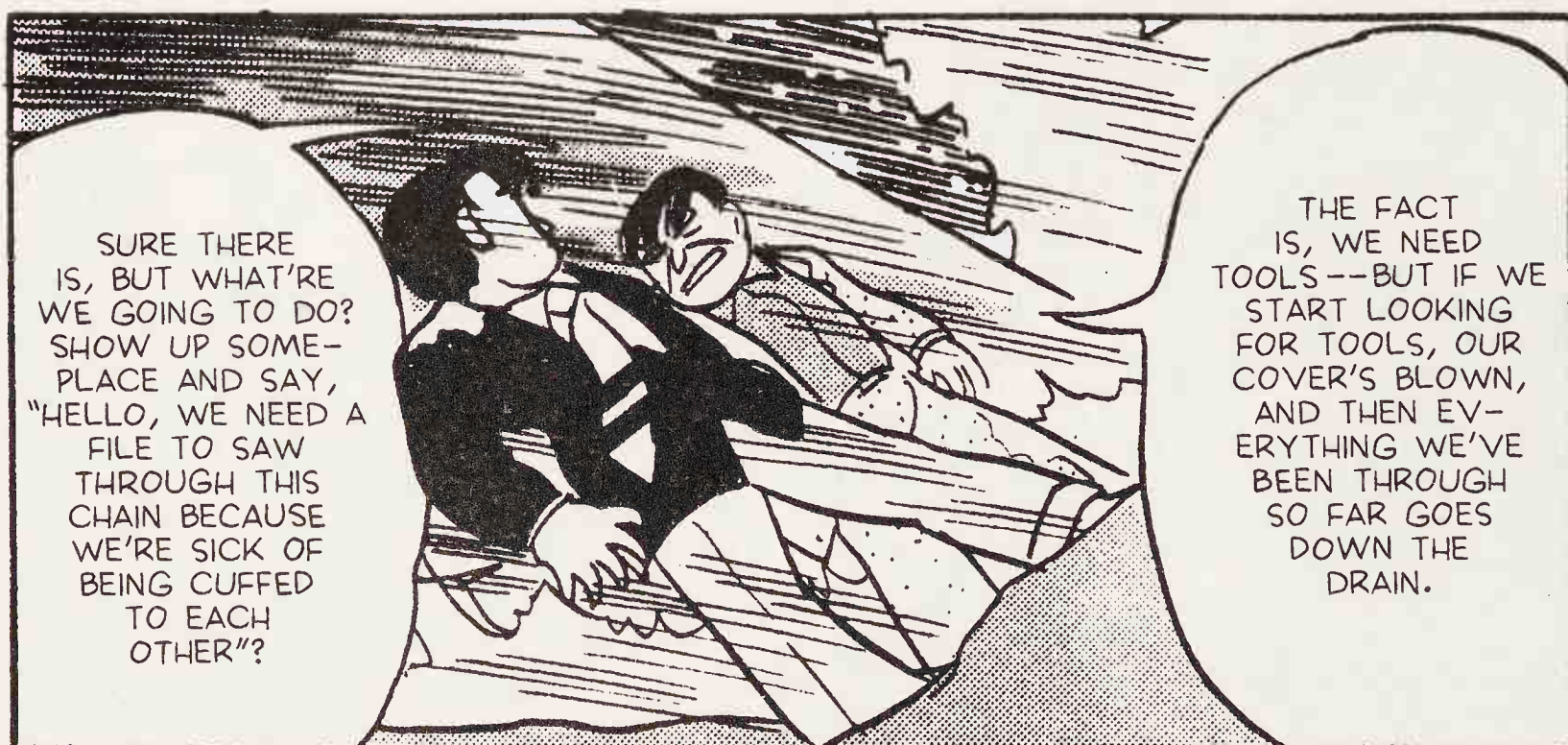


IF ONE OF US CUTS
OFF HIS HAND NOW, AT
LEAST THE OTHER ONE
CAN GET AWAY.



NO!
I WON'T
DO IT!

THERE'S
GOT TO BE
SOME WAY
TO BREAK
THE CHAIN.



SURE THERE
IS, BUT WHAT'RE
WE GOING TO DO?
SHOW UP SOME-
PLACE AND SAY,
"HELLO, WE NEED A
FILE TO SAW
THROUGH THIS
CHAIN BECAUSE
WE'RE SICK OF
BEING CUFFED
TO EACH
OTHER"?

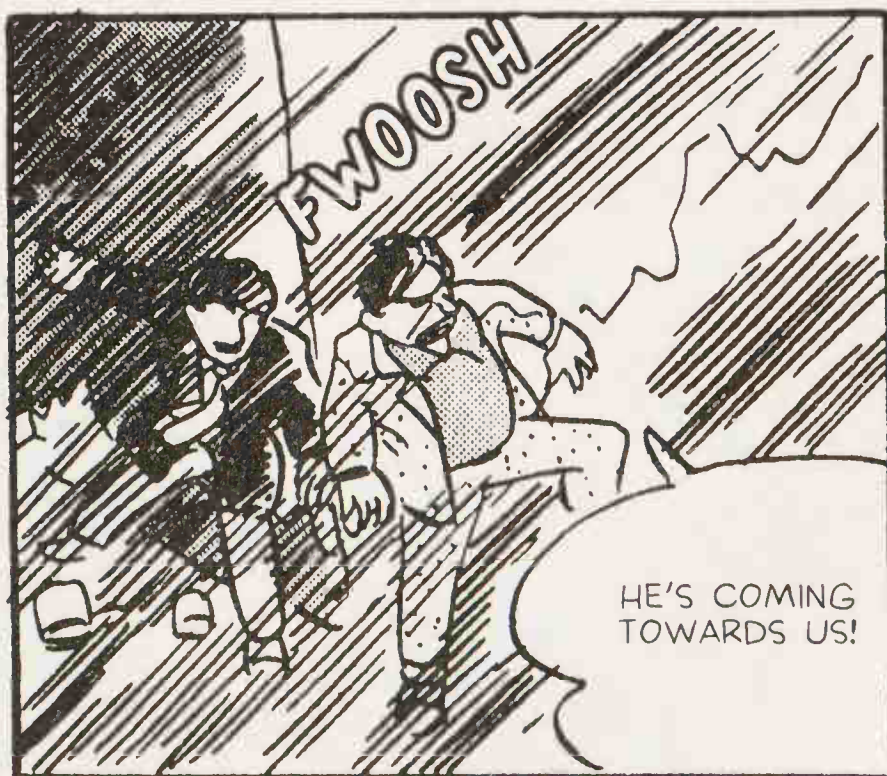
THE FACT
IS, WE NEED
TOOLS--BUT IF WE
START LOOKING
FOR TOOLS, OUR
COVER'S BLOWN,
AND THEN EV-
ERYTHING WE'VE
BEEN THROUGH
SO FAR GOES
DOWN THE
DRAIN.

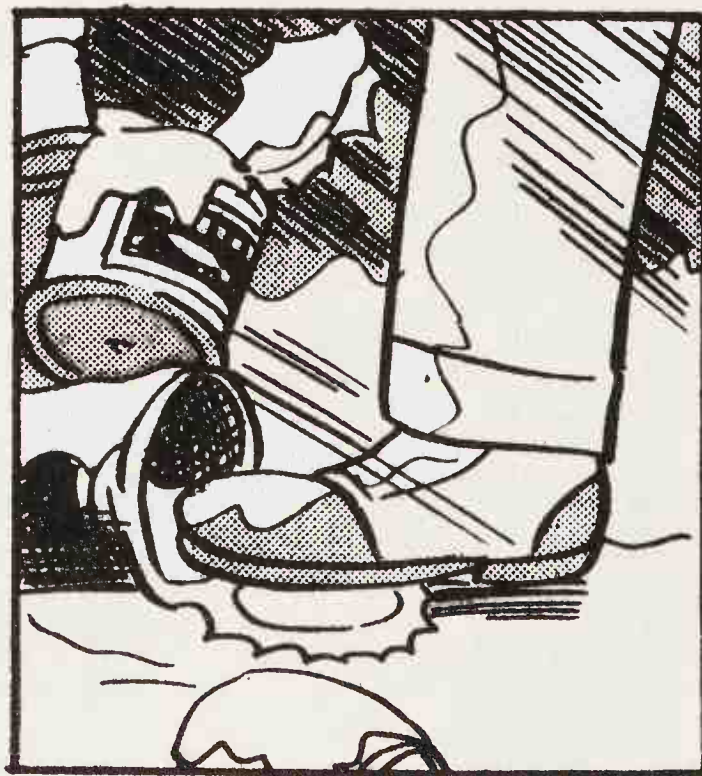
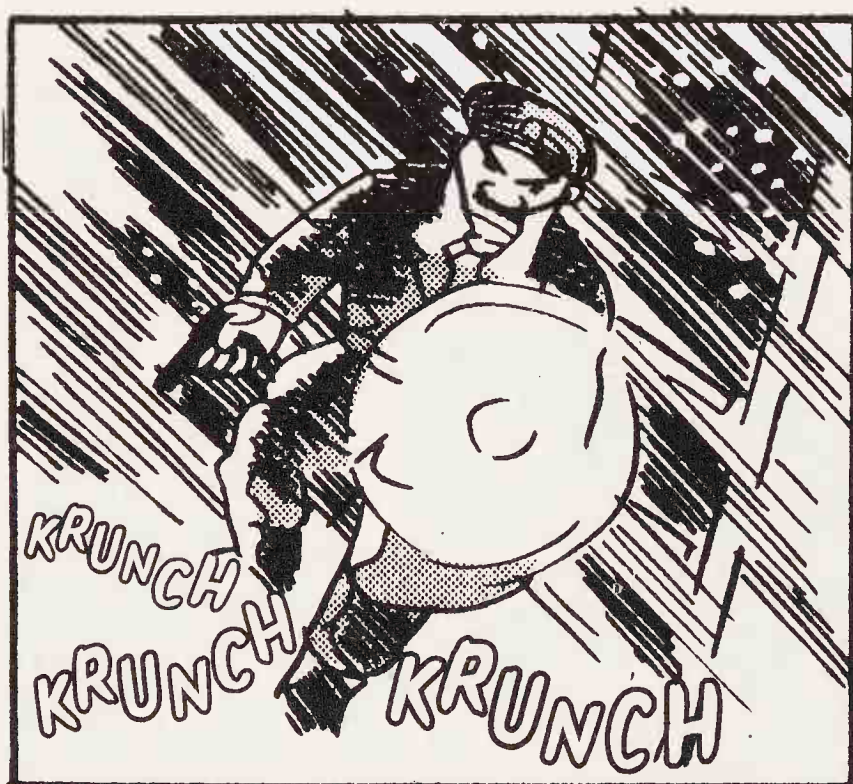


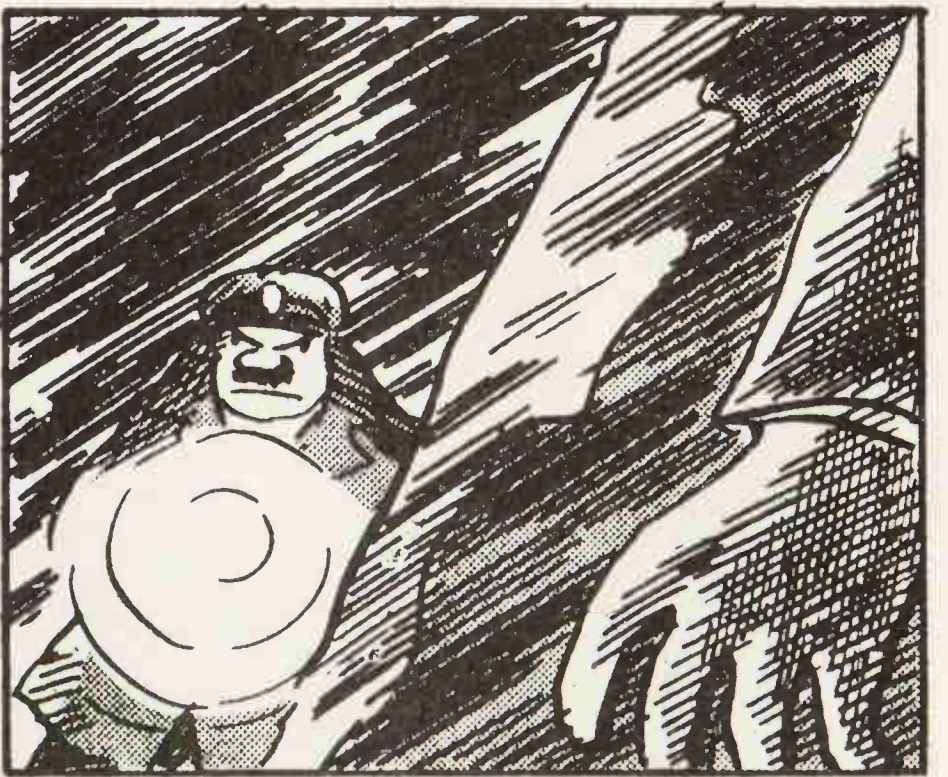
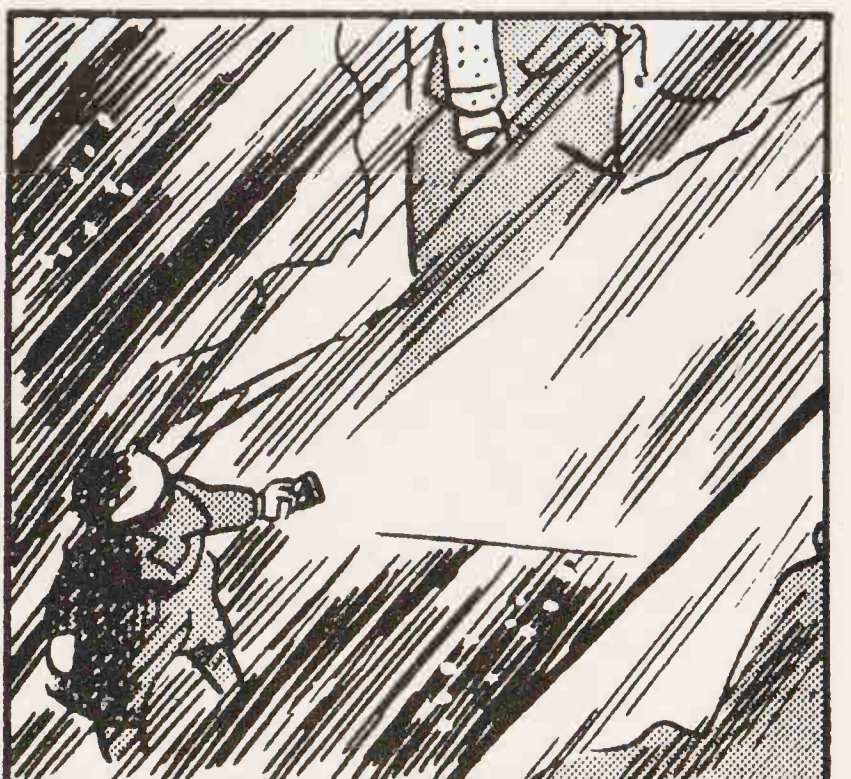
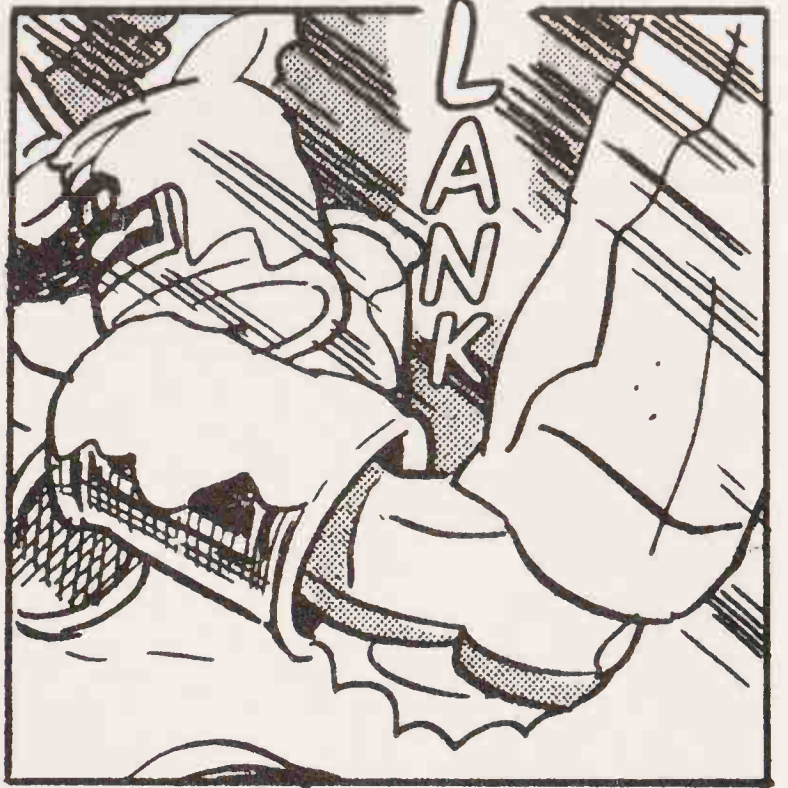
WE GOT JUST
ONE CHOICE--ONE
OF US LOSES
HIS HAND.

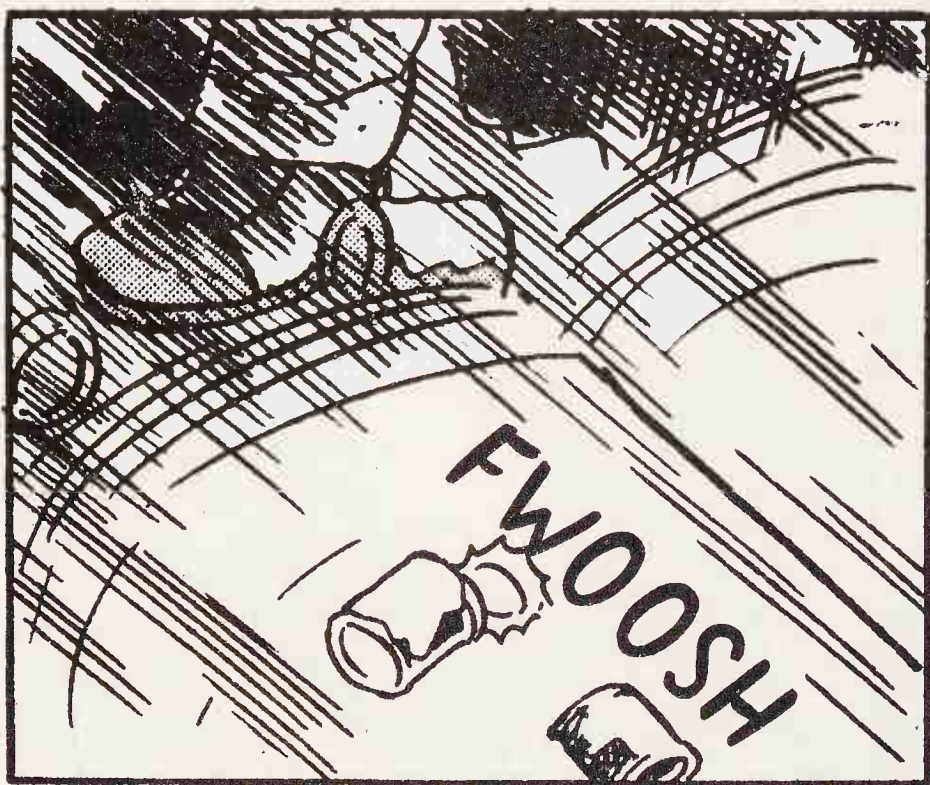
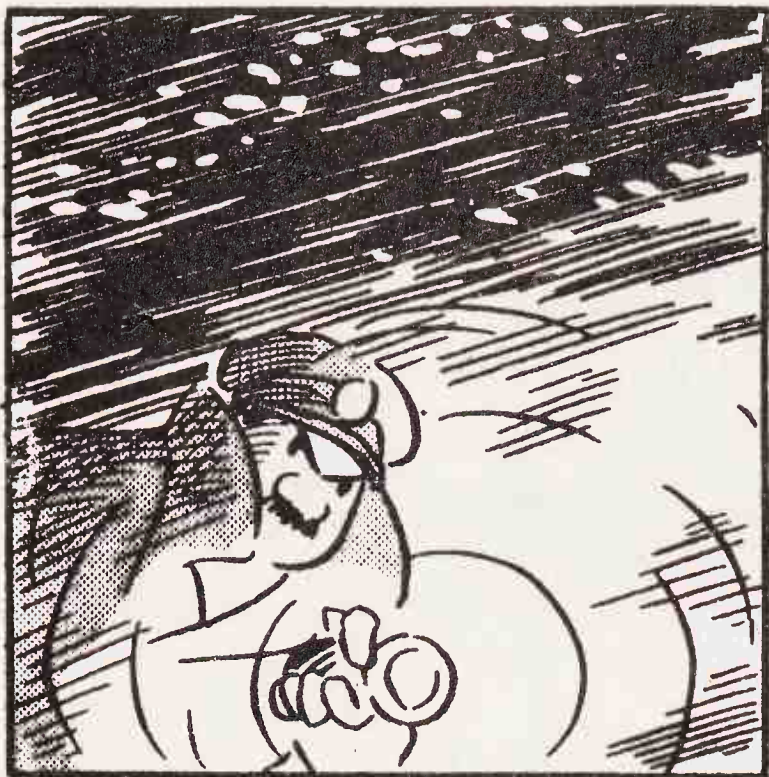


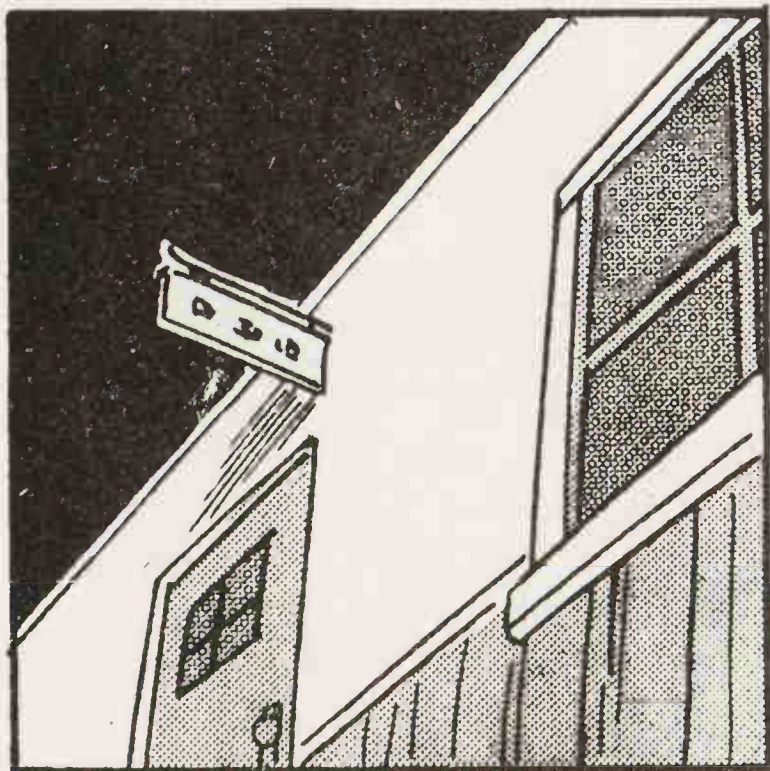
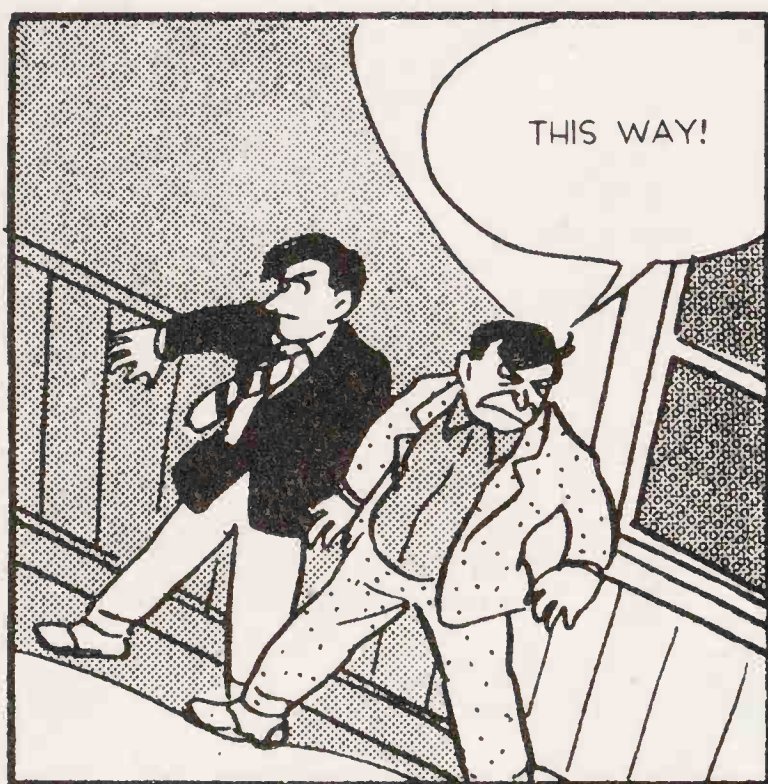
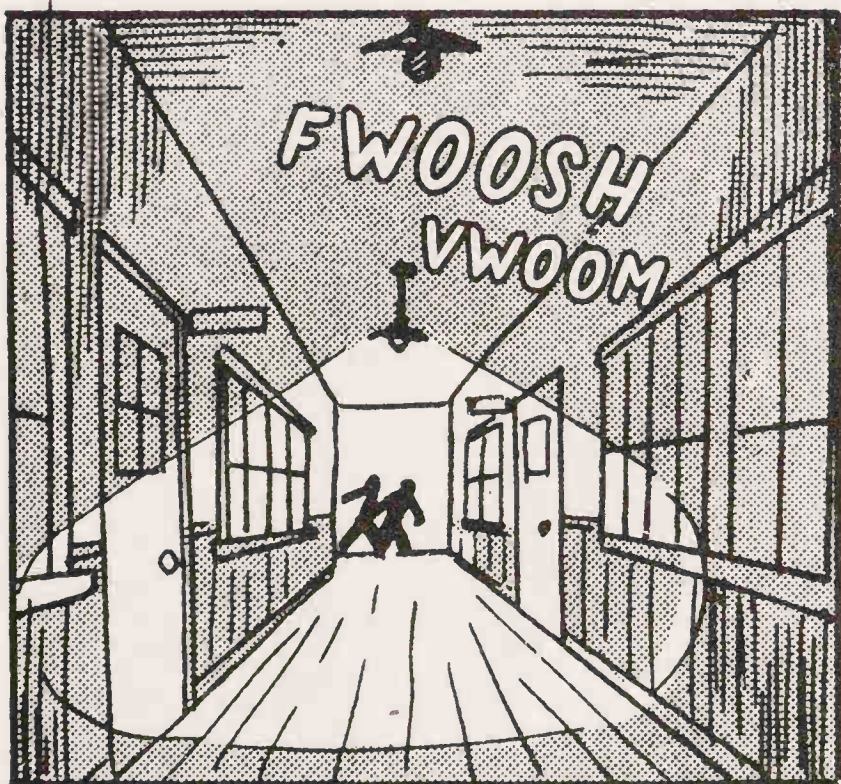
FWOOSH

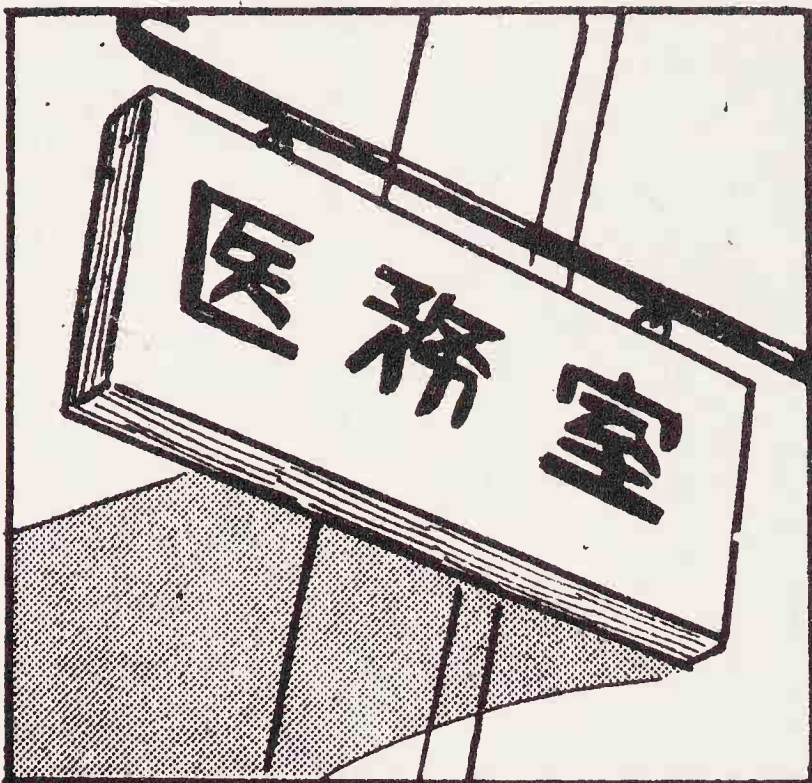




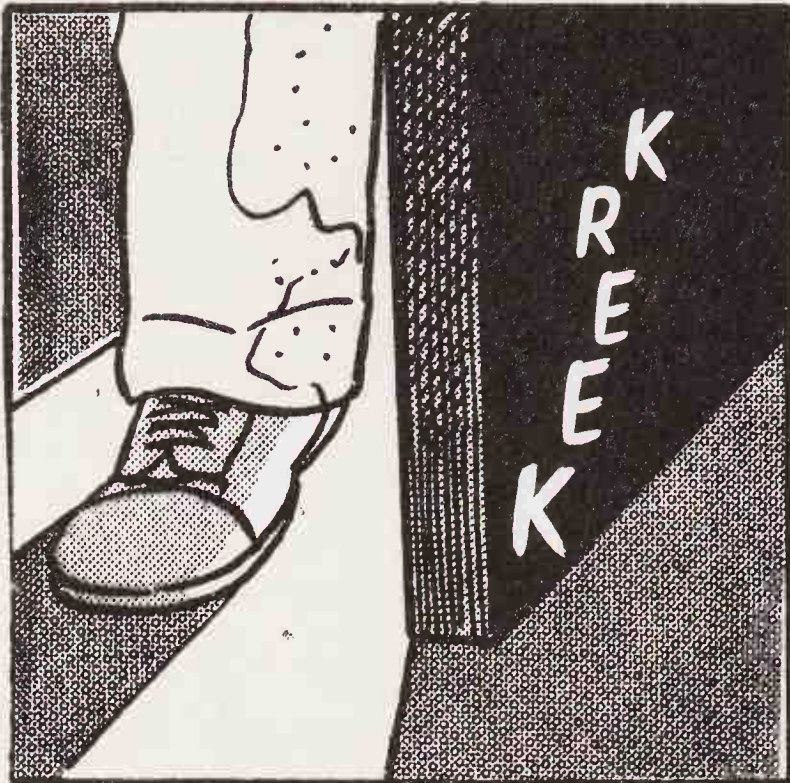




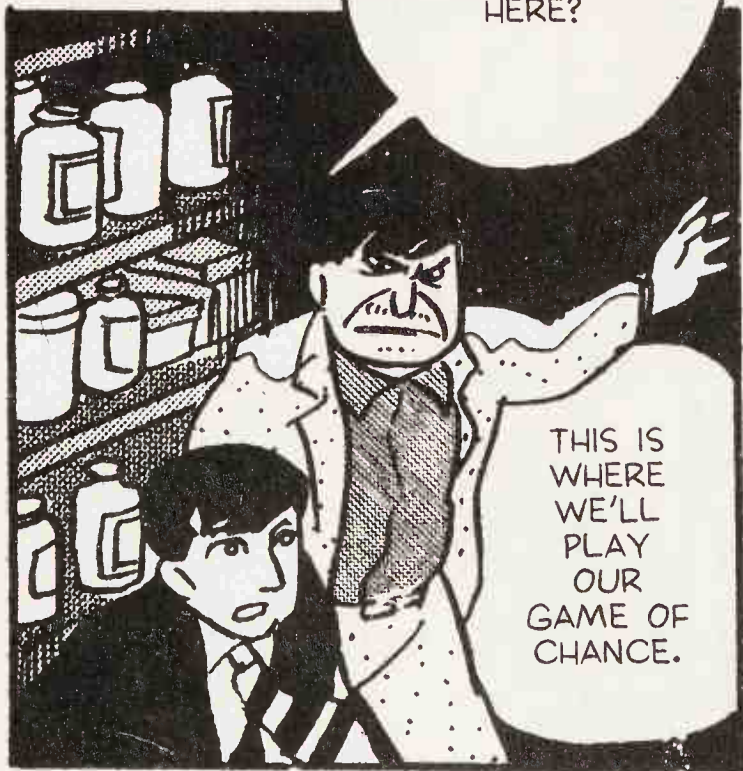




SIGN: DOCTOR'S OFFICE



WHY DID WE
COME IN
HERE?





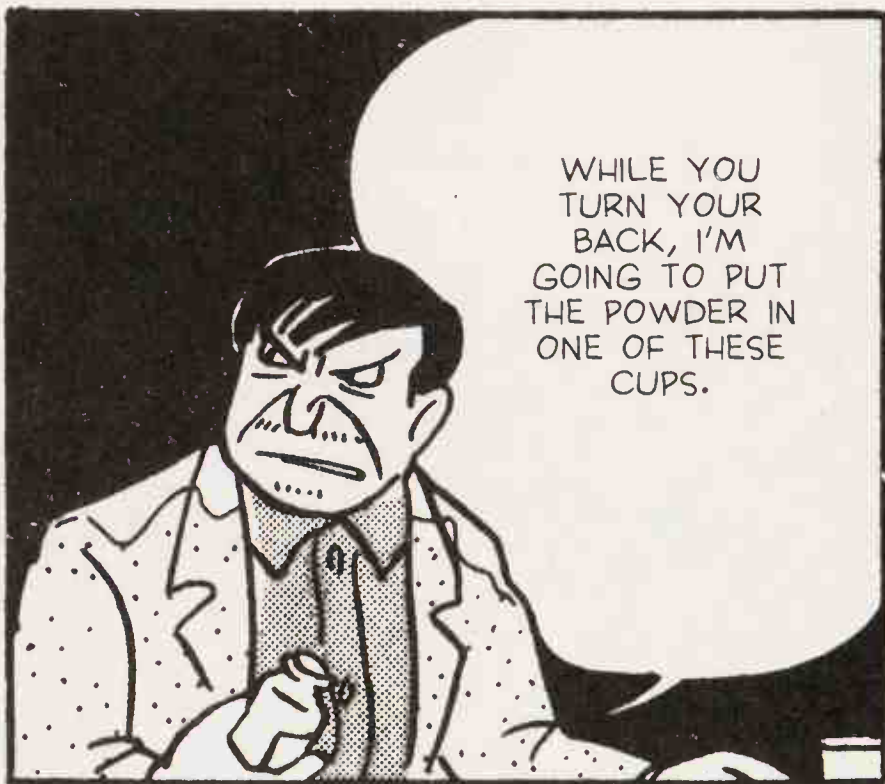
JUST WHAT I
WAS LOOKING
FOR.



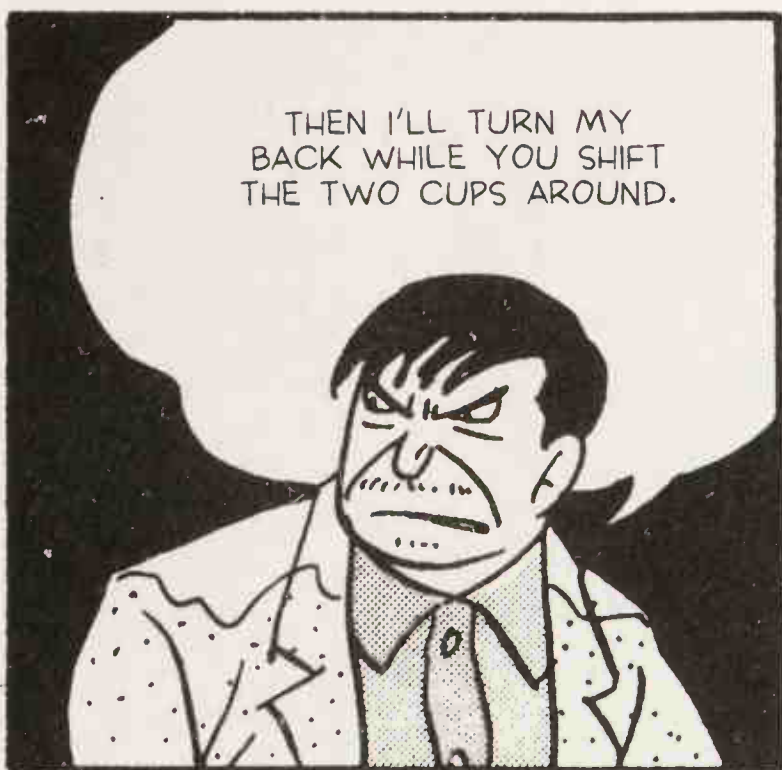
OKAY, NOW LOOK: WE
HAVE TWO CUPS OF
WATER.



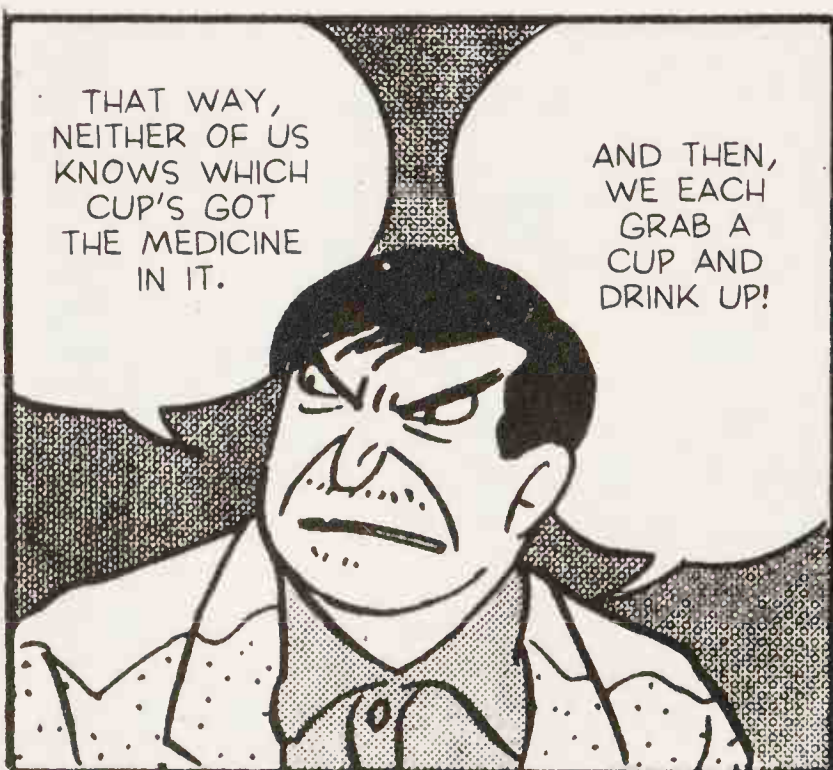
AND THIS
BOTTLE HAS
SLEEPING
POWDER IN
IT.



WHILE YOU
TURN YOUR
BACK, I'M
GOING TO PUT
THE POWDER IN
ONE OF THESE
CUPS.

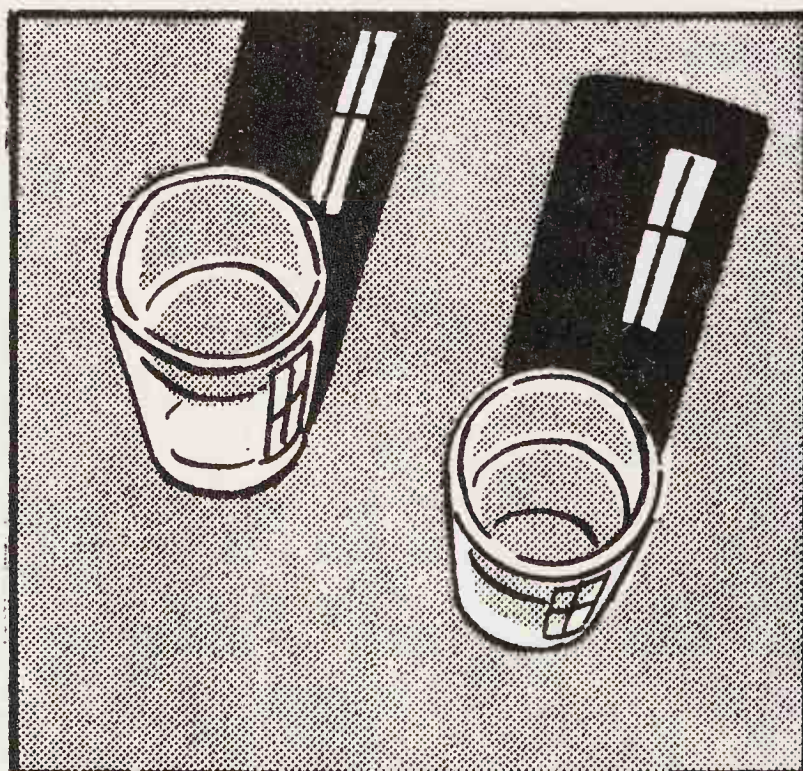
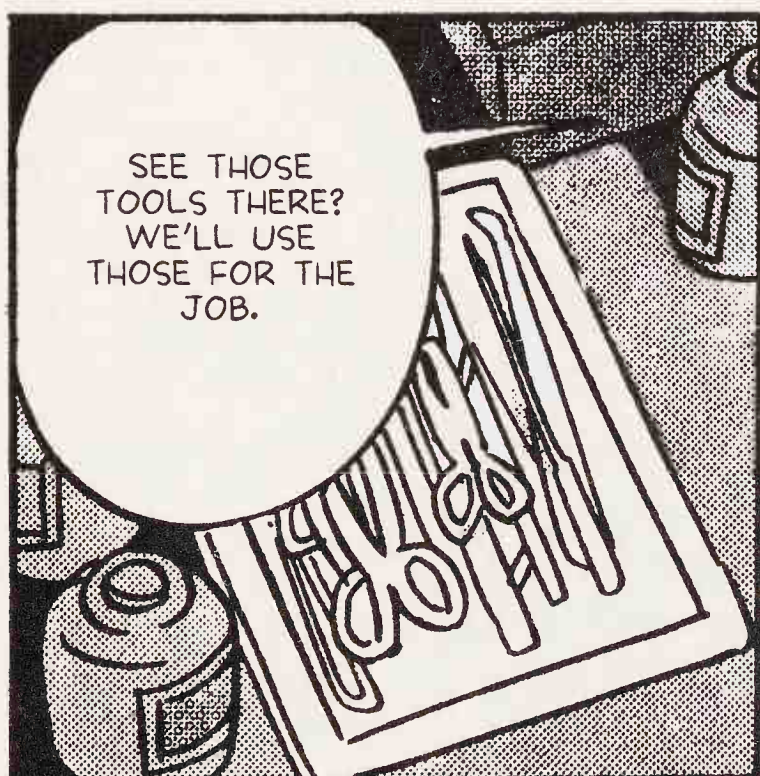
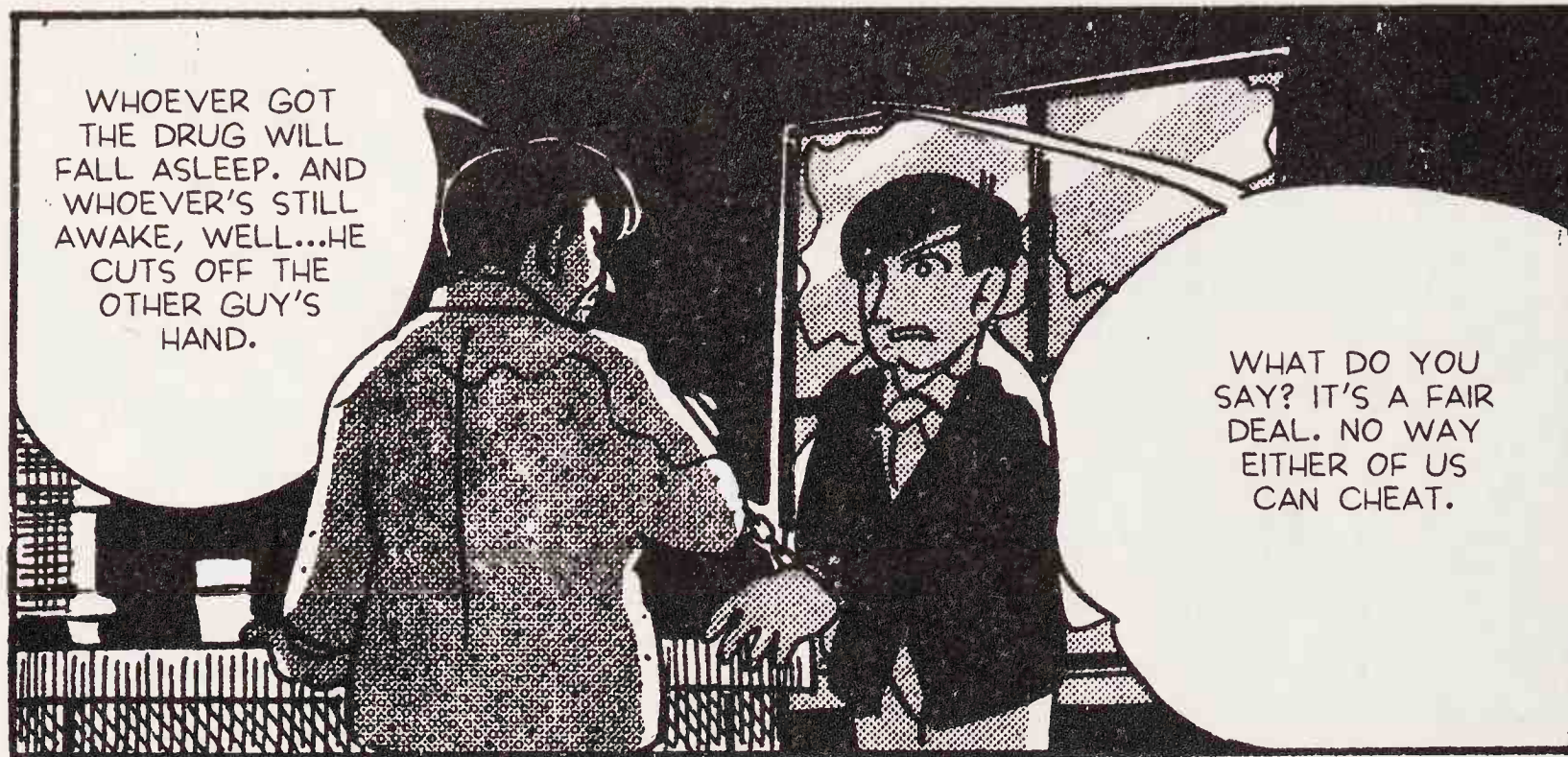


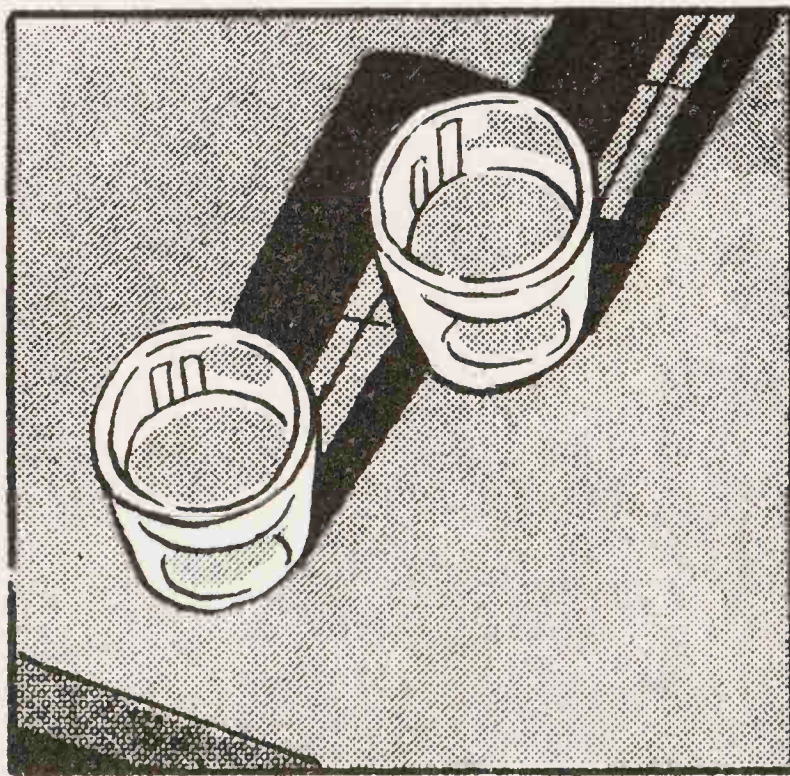
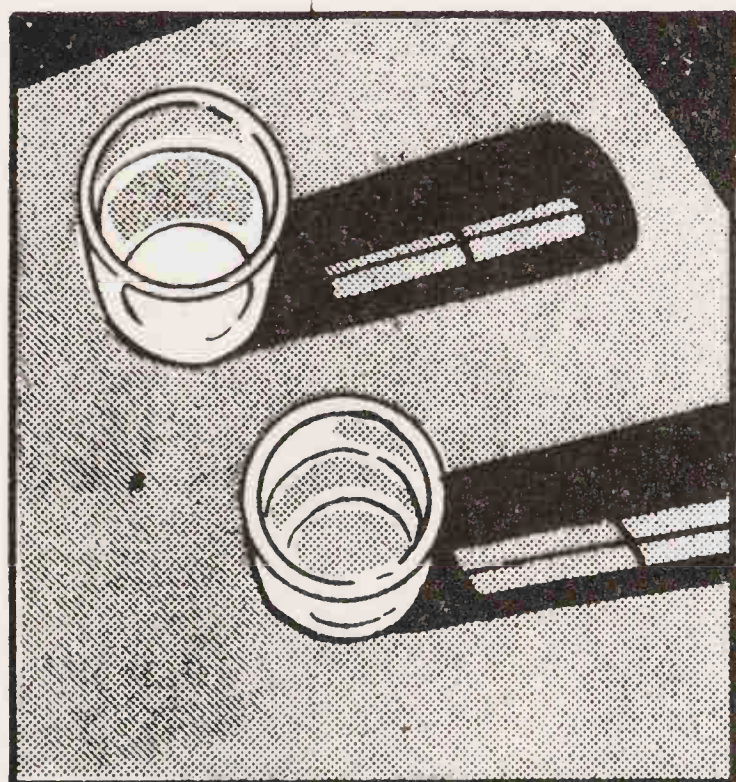
THEN I'LL TURN MY
BACK WHILE YOU SHIFT
THE TWO CUPS AROUND.



THAT WAY,
NEITHER OF US
KNOWS WHICH
CUP'S GOT
THE MEDICINE
IN IT.

AND THEN,
WE EACH
GRAB A
CUP AND
DRINK UP!







ALL RIGHT,
NOW WE'RE
READY. WE'LL
DRINK THESE
DOWN, AND
WHOEVER
GOT THE
DRUG WILL
BE KNOCKED
OUT IN FIVE
MINUTES.

WE'RE DOING
THIS BLIND, SO...
NO HARD
FEELINGS.



WHAT'LL YOU DO
IF YOU WIN?

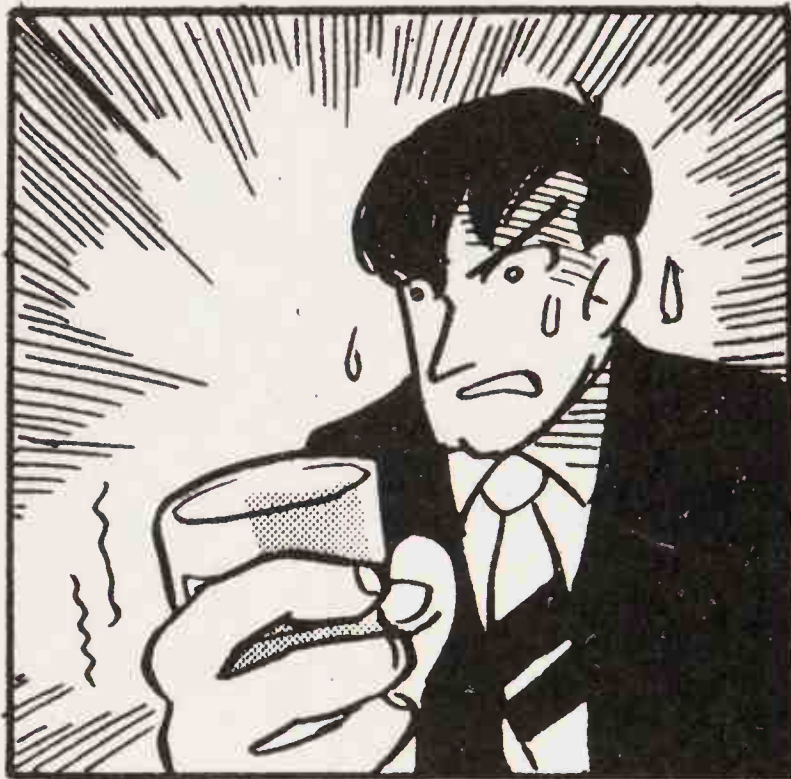
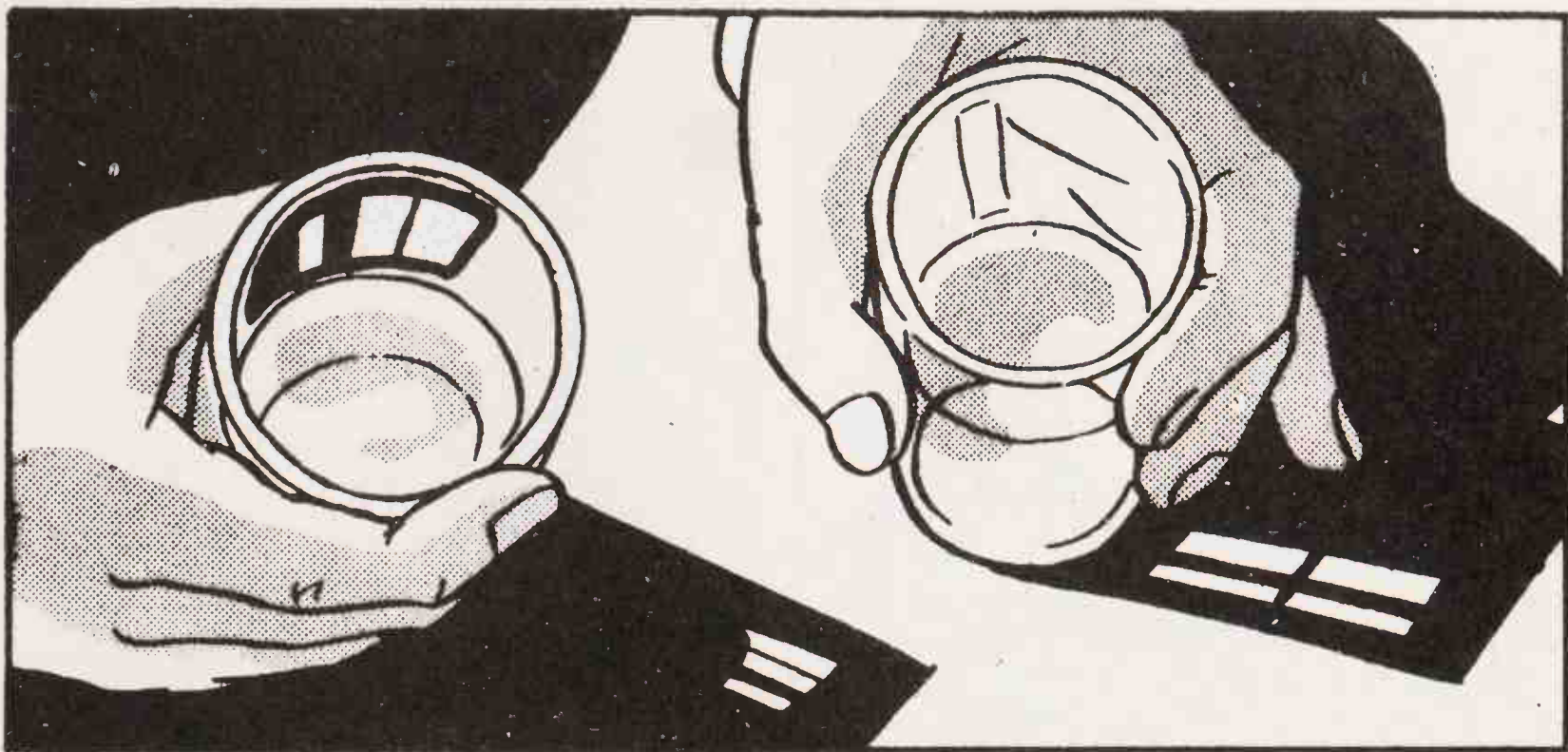
I'LL
FIND SAEKO-
CHAN AND APOL-
OGIZE TO HER, AND
THEN I'LL TURN
MYSELF IN
TO THE
POLICE.

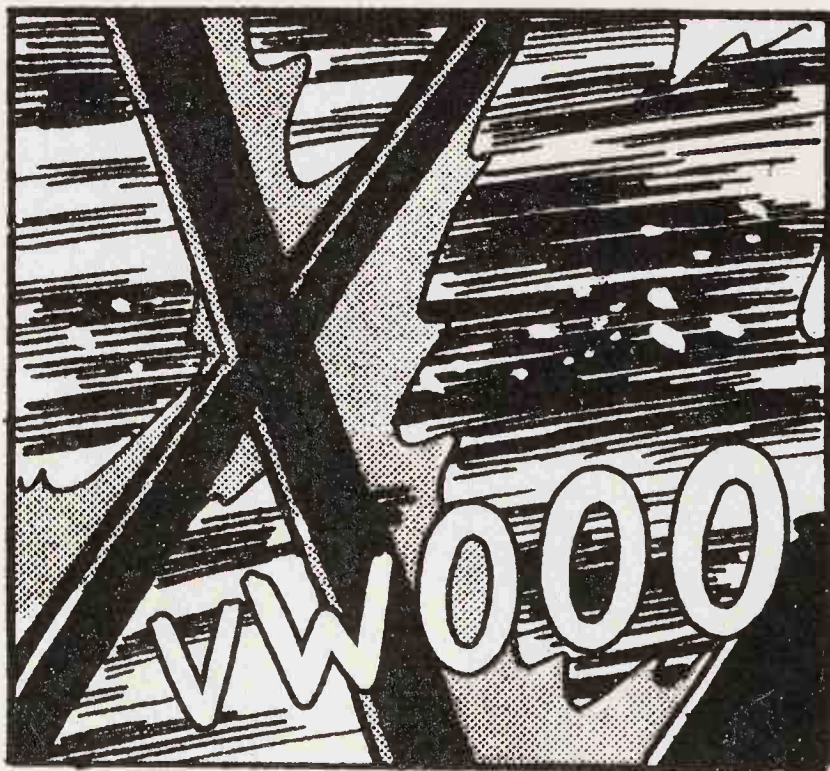
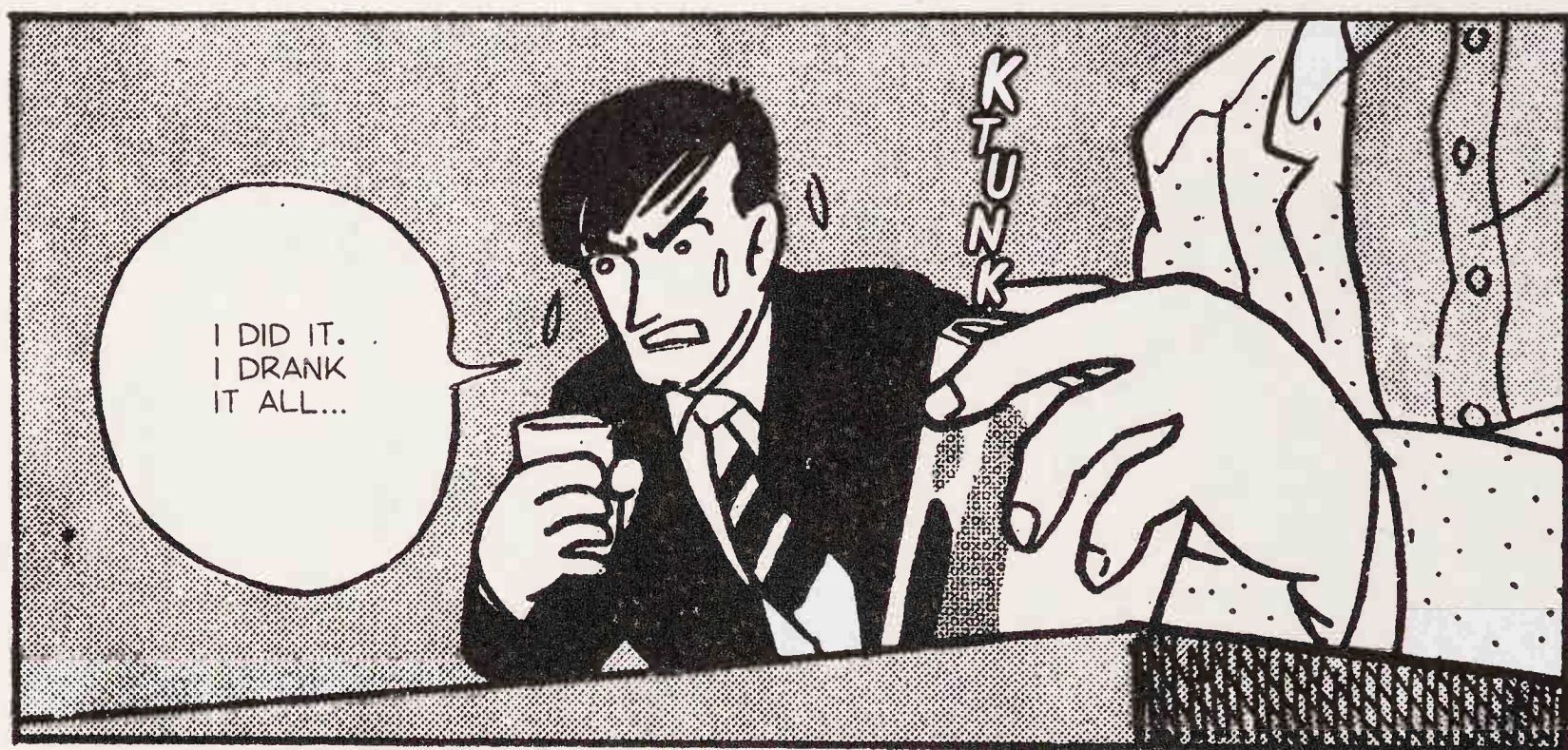
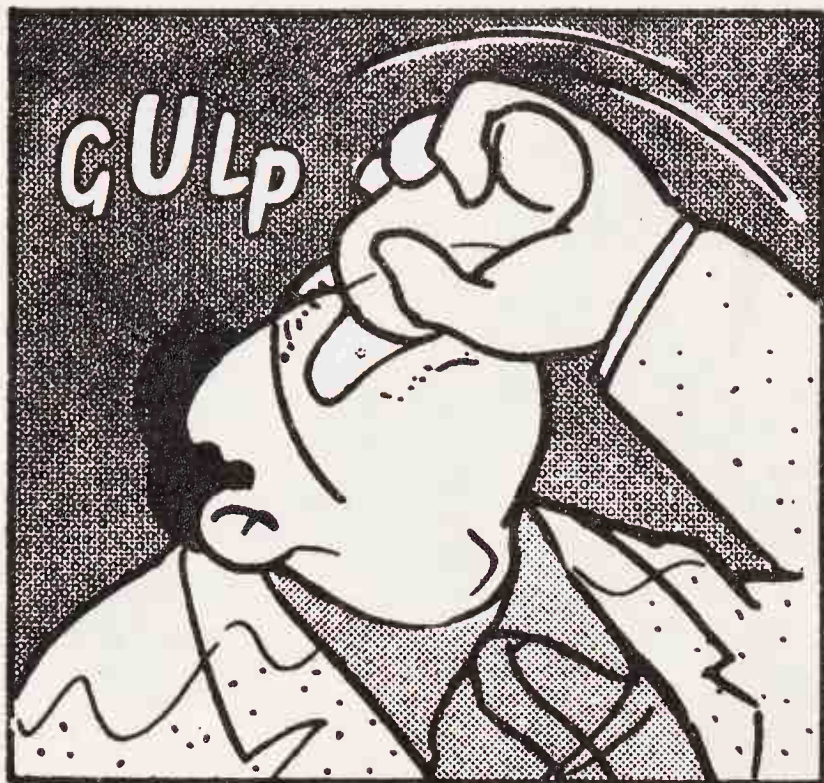


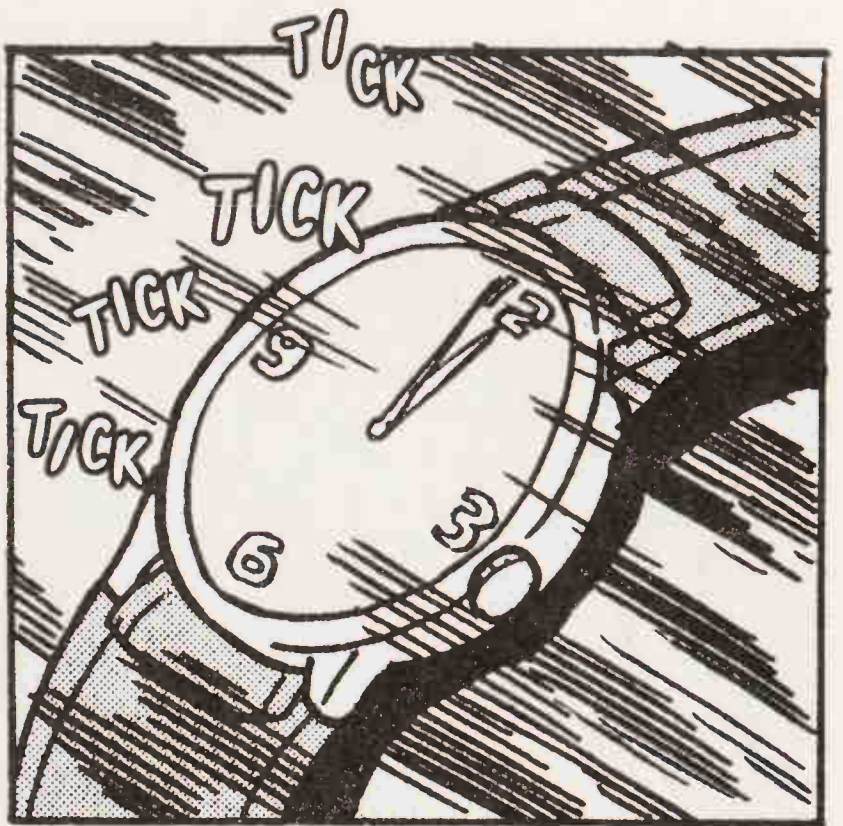
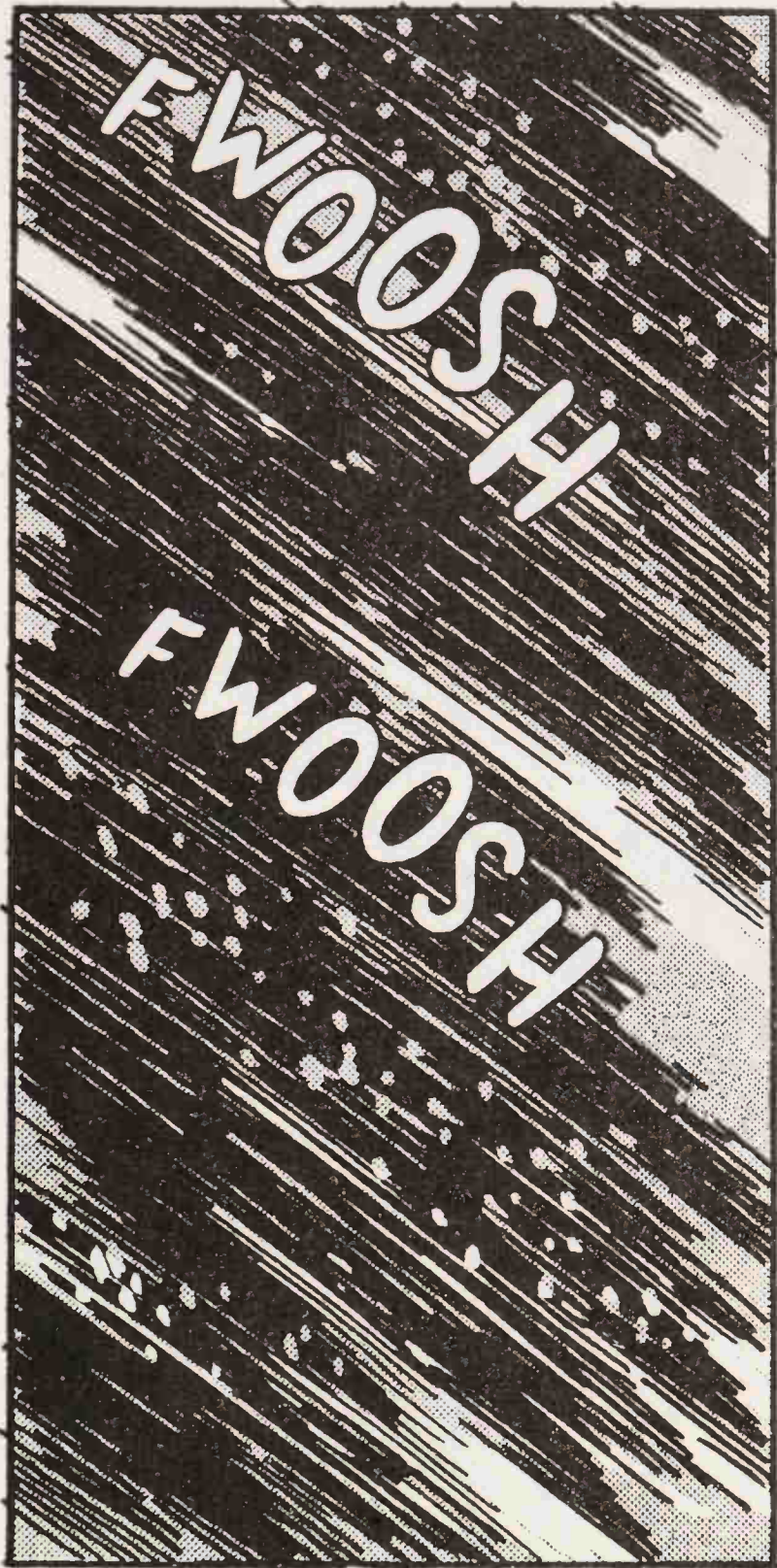
I'LL GO SEE MY DAUGHTER,
AND THEN I'LL KEEP RUNNING
FOR AS LONG AS I CAN.

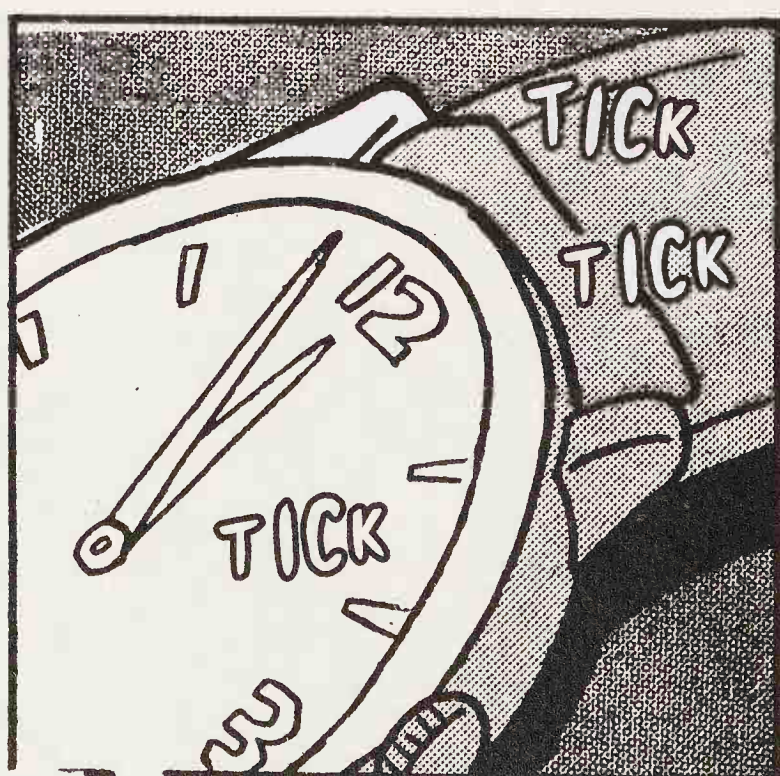
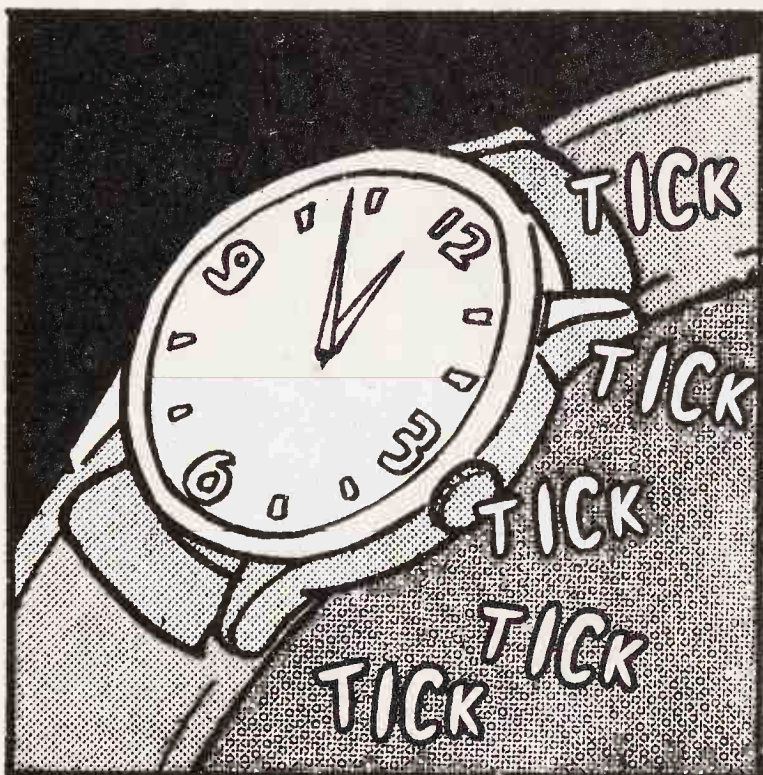
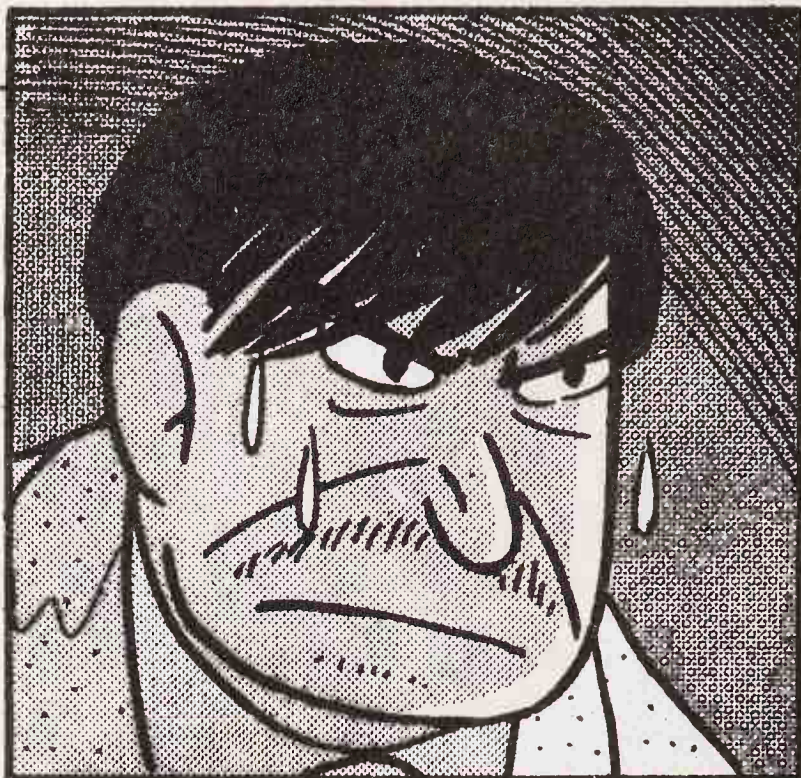


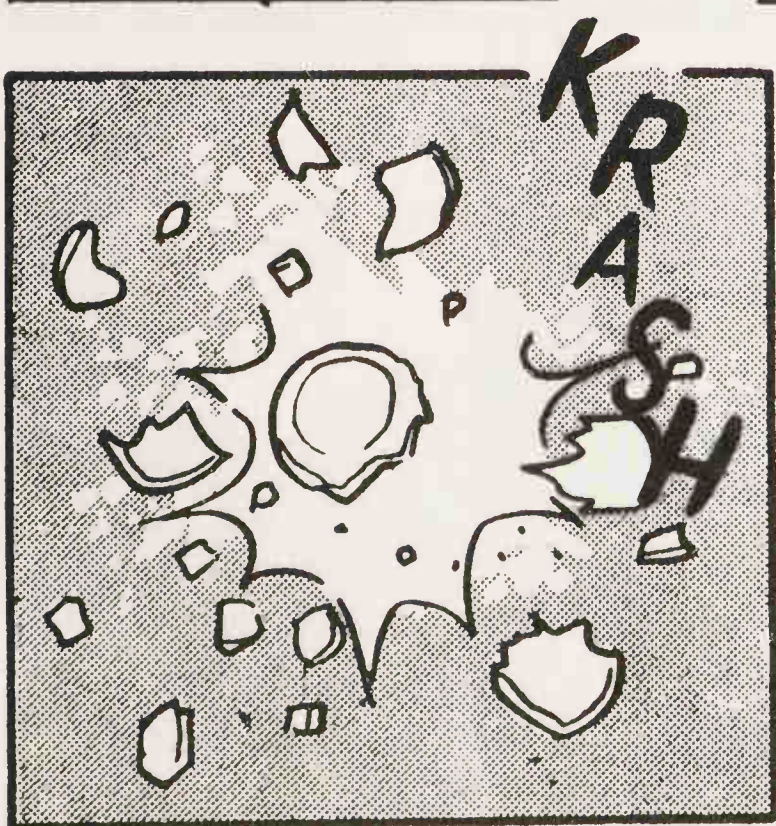
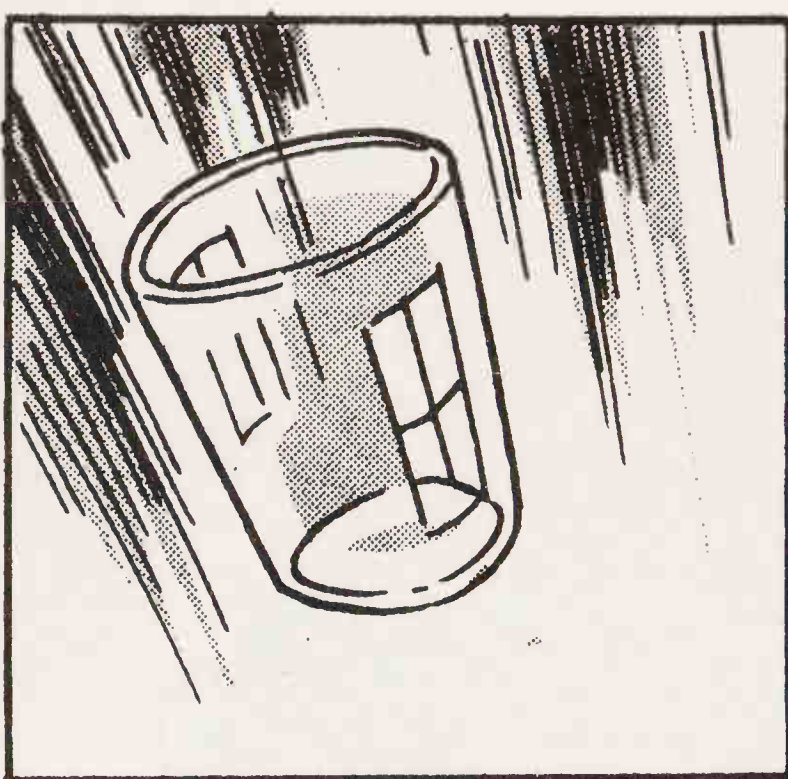
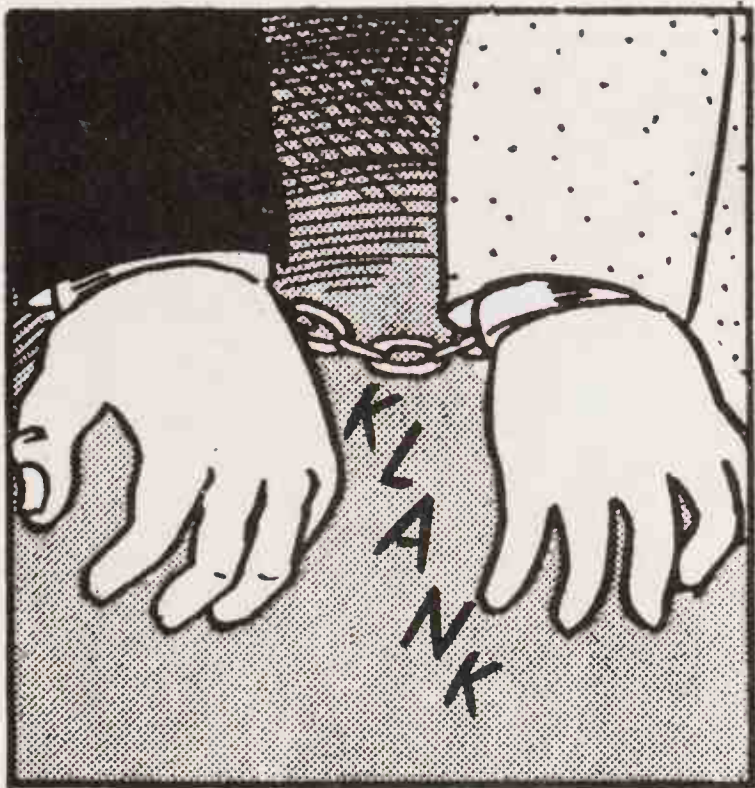
ALL RIGHT.
LET'S DO IT.

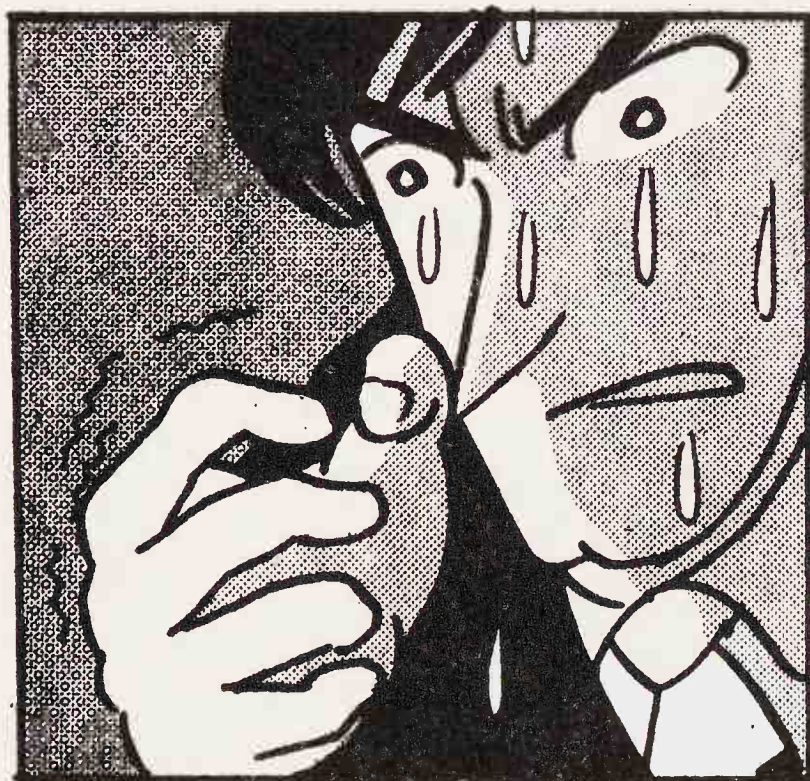
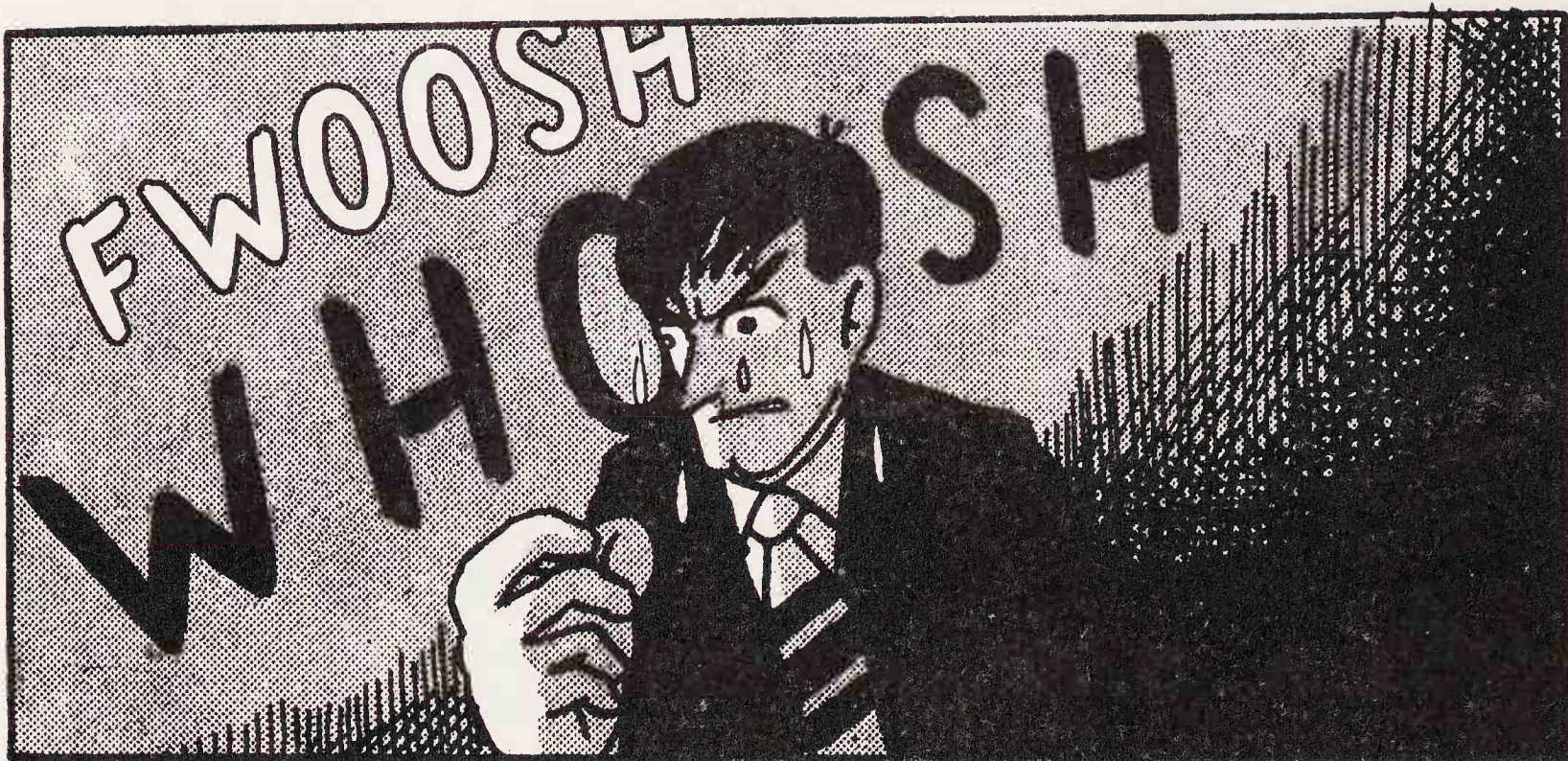


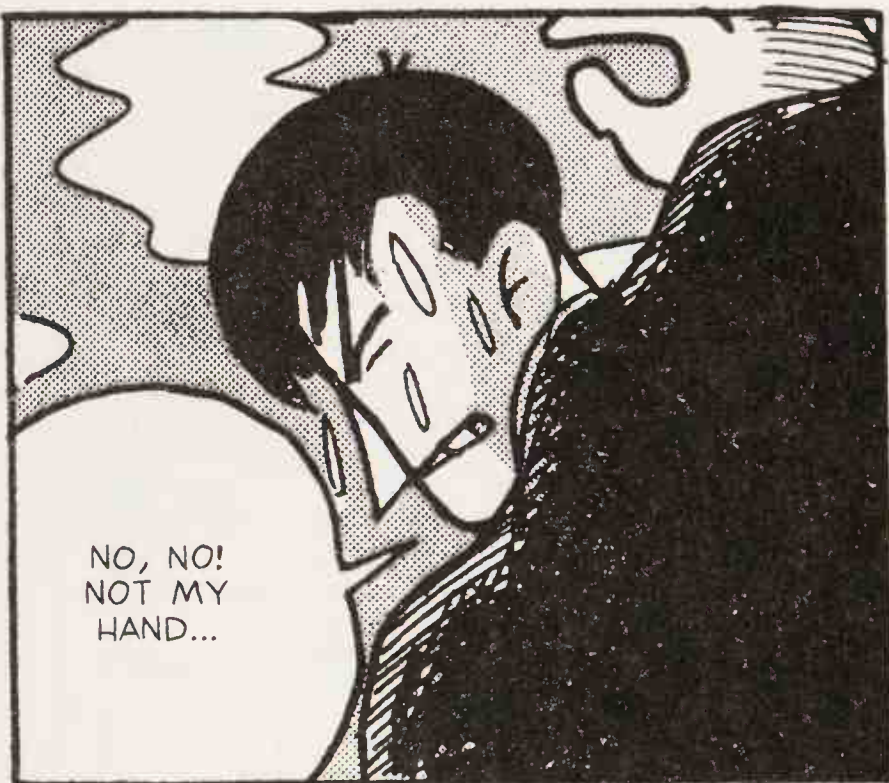
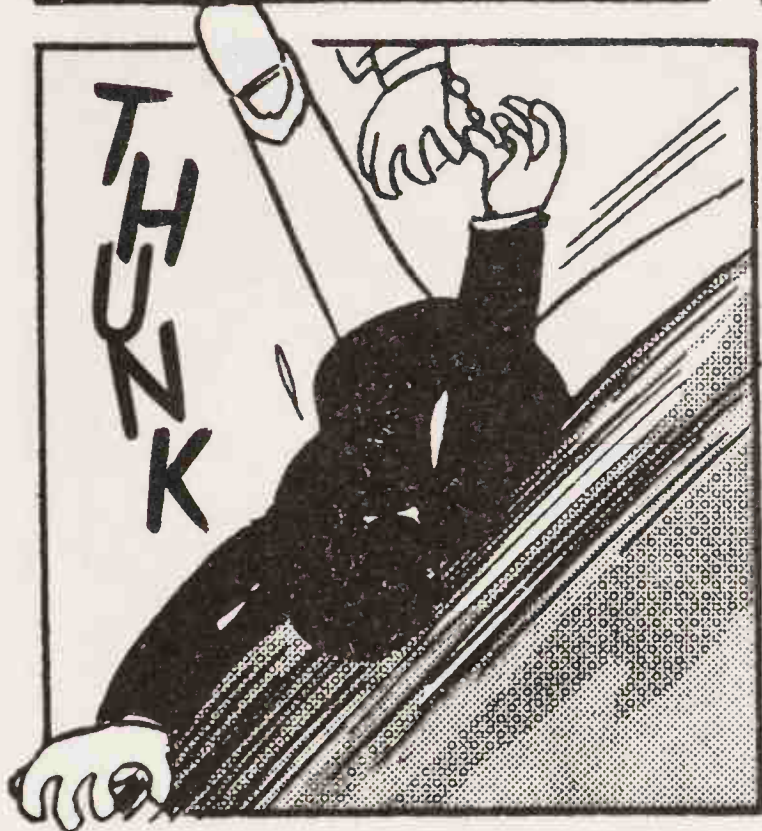
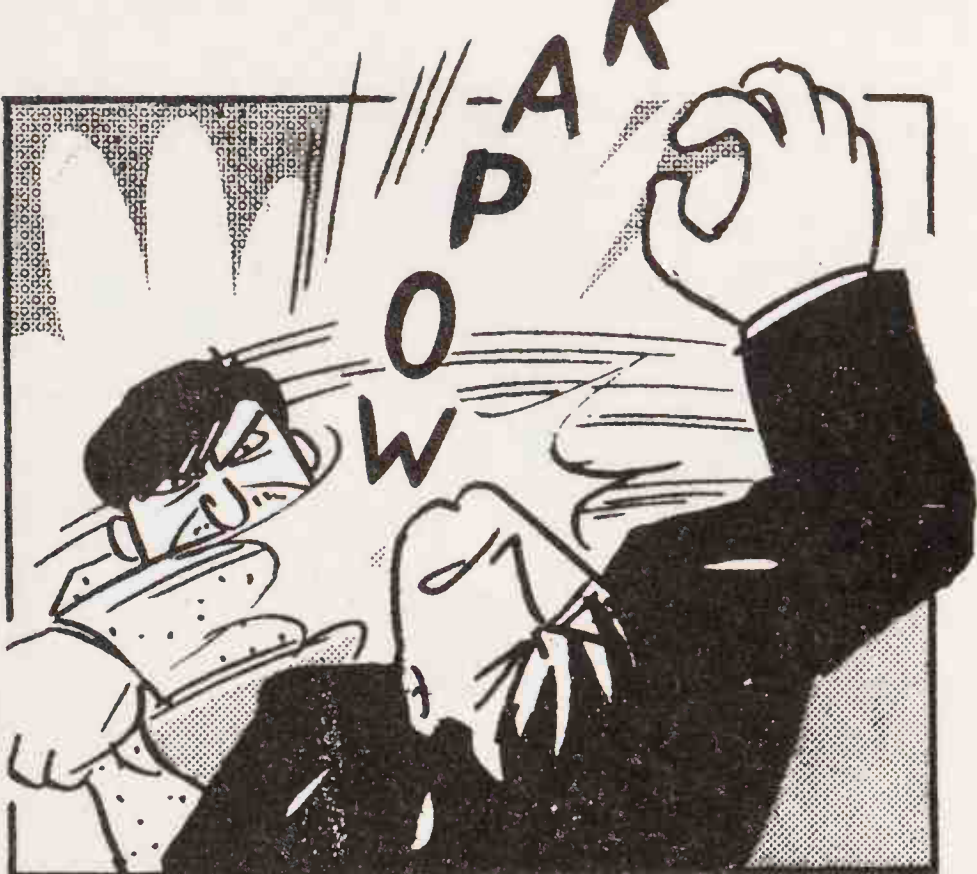


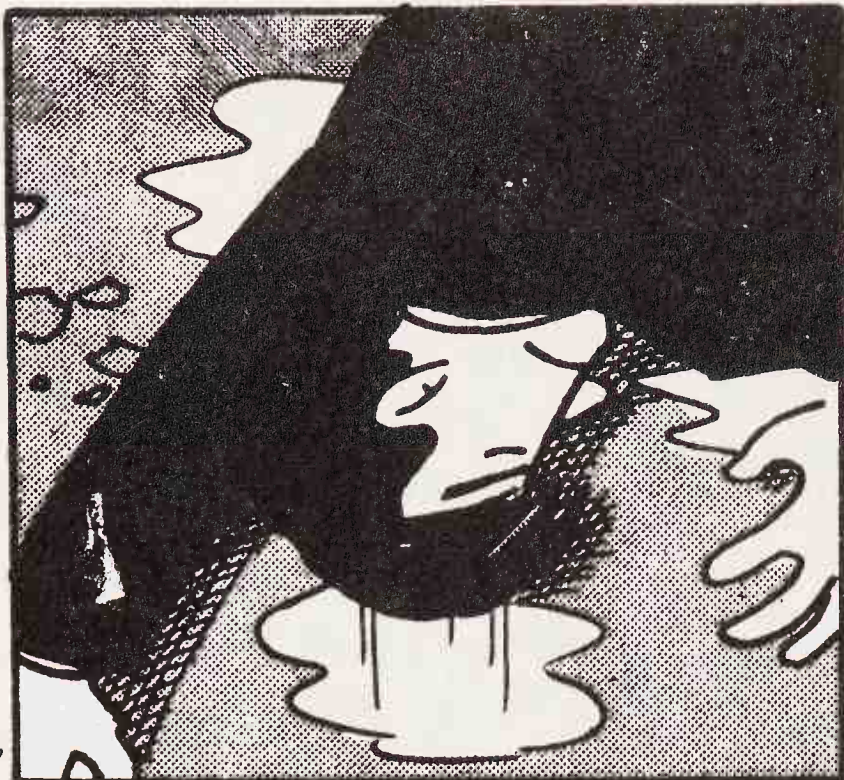


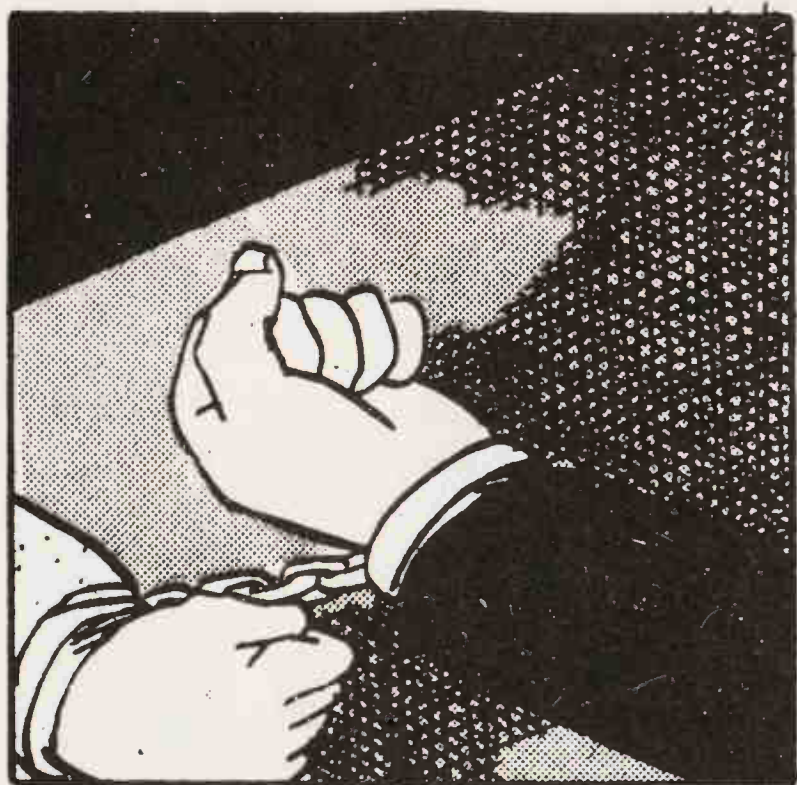


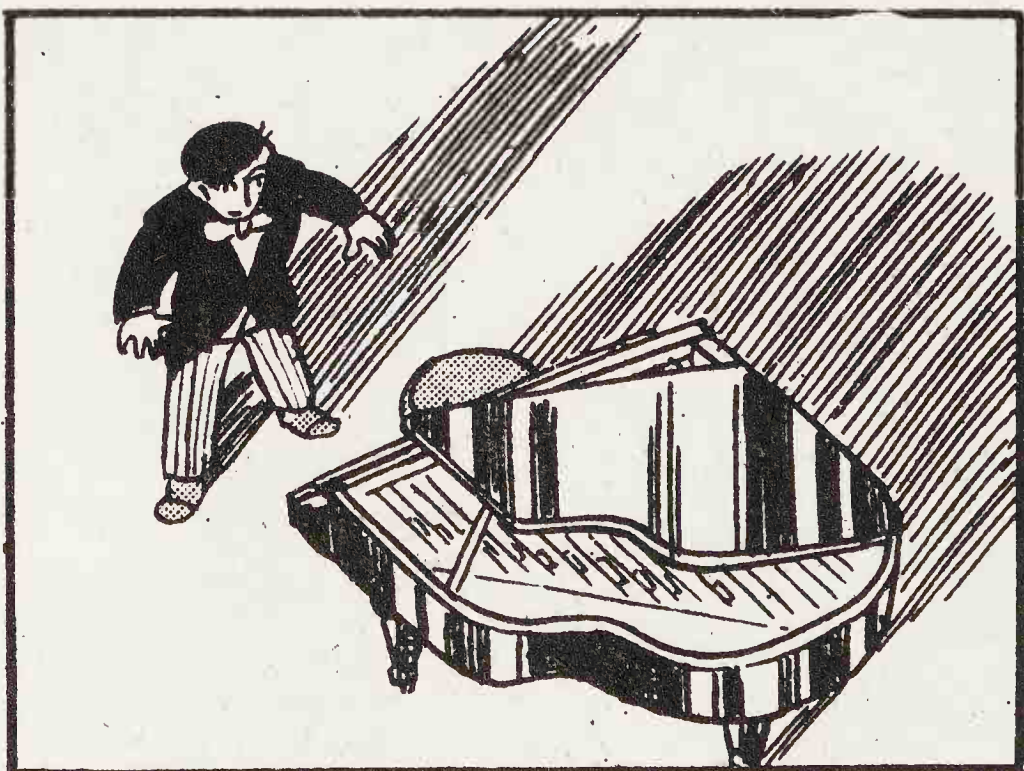
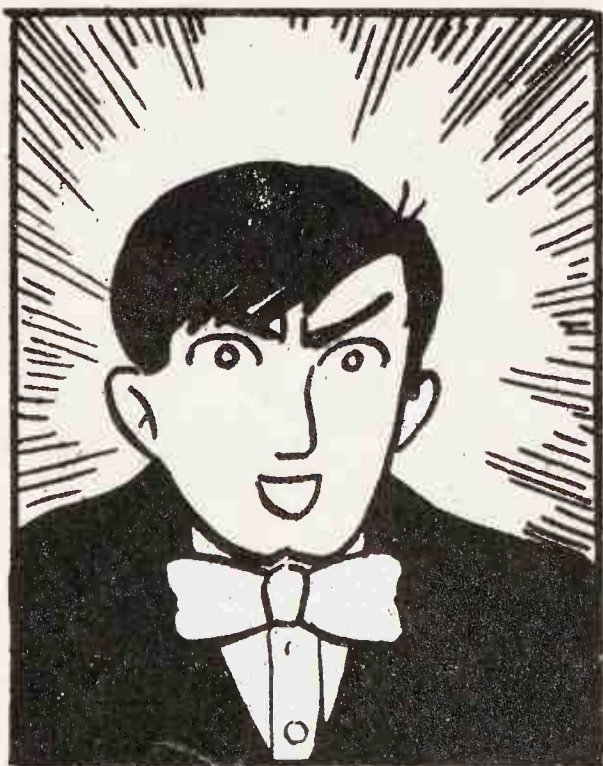
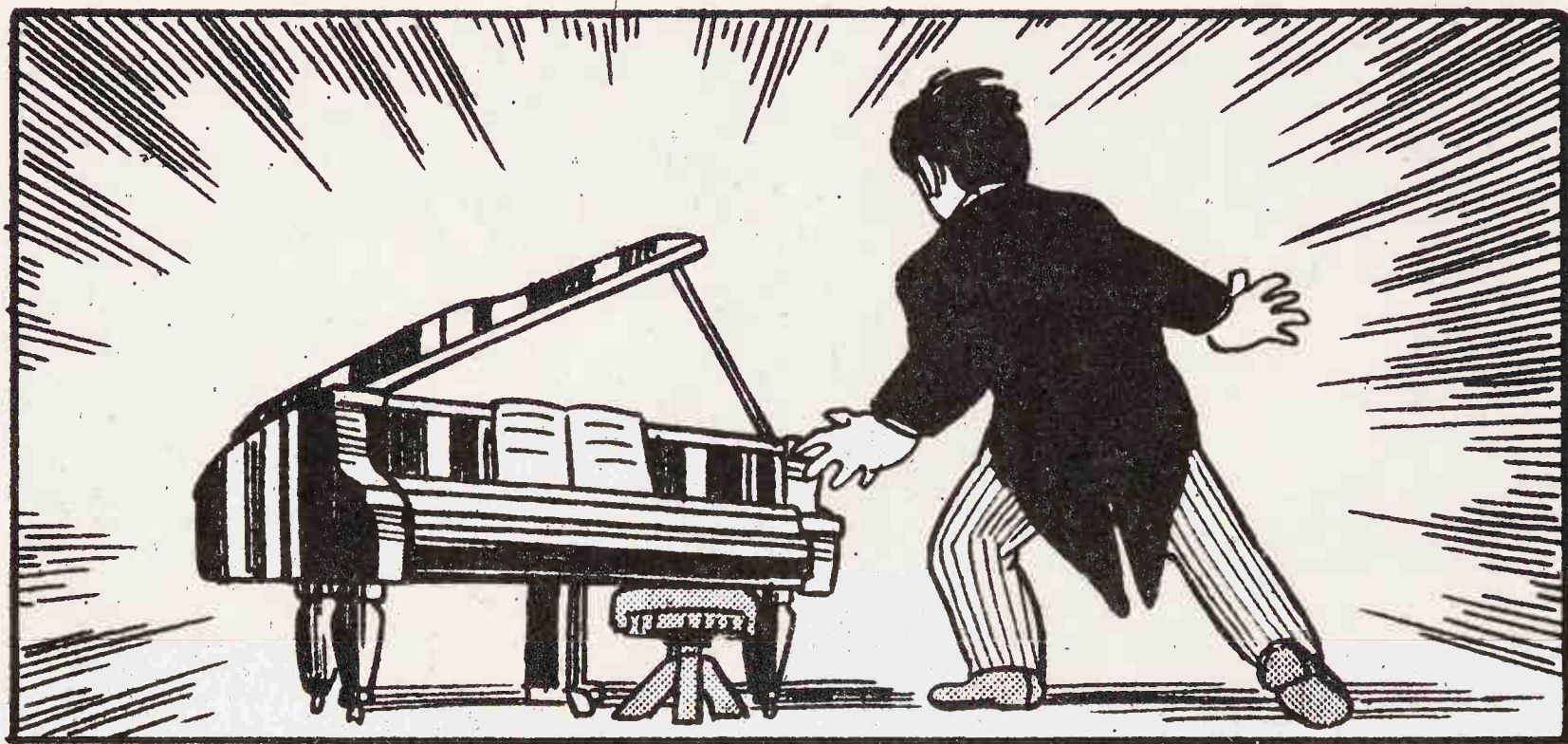
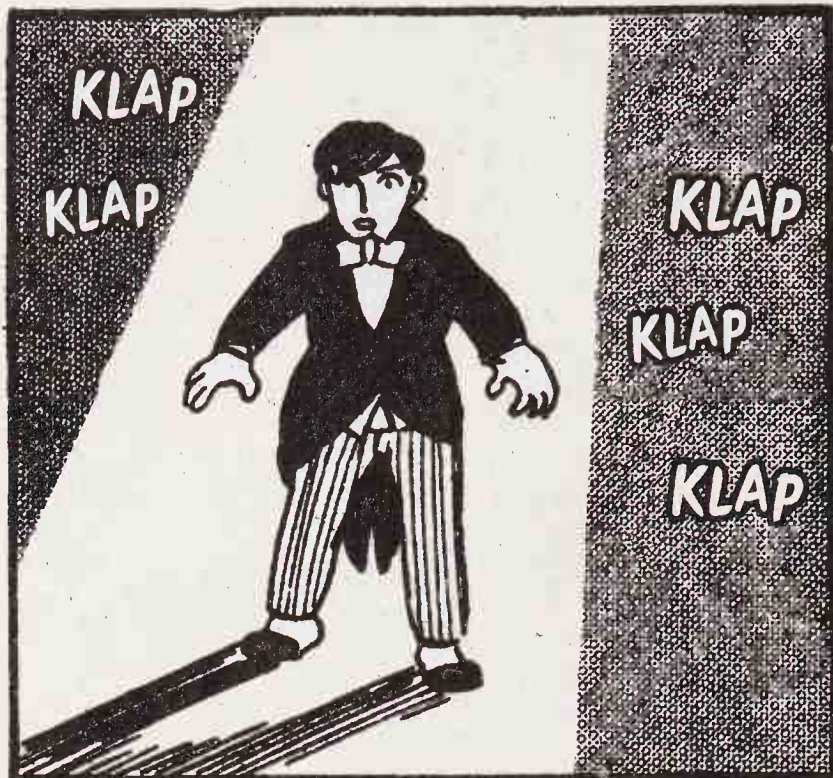
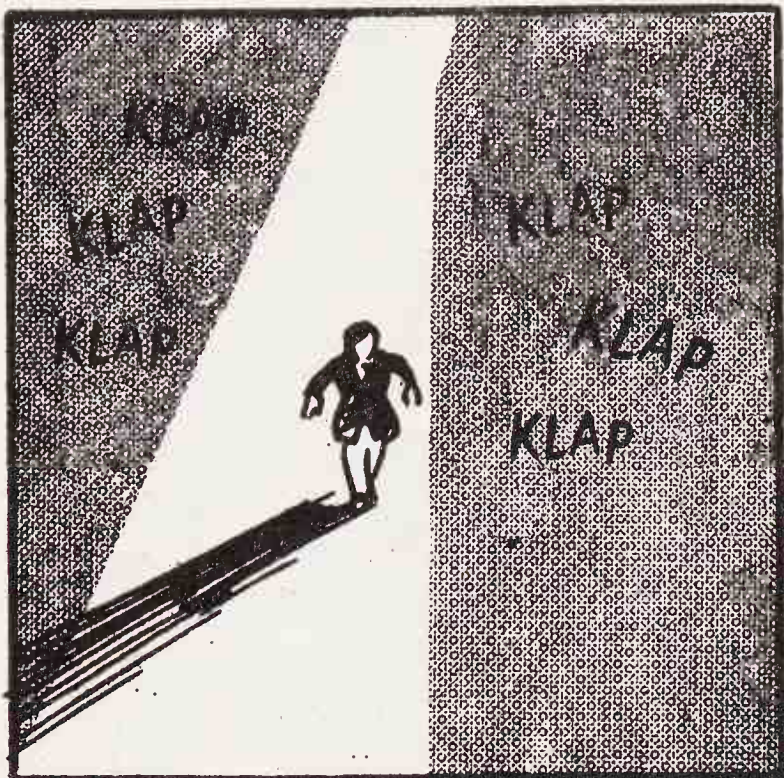


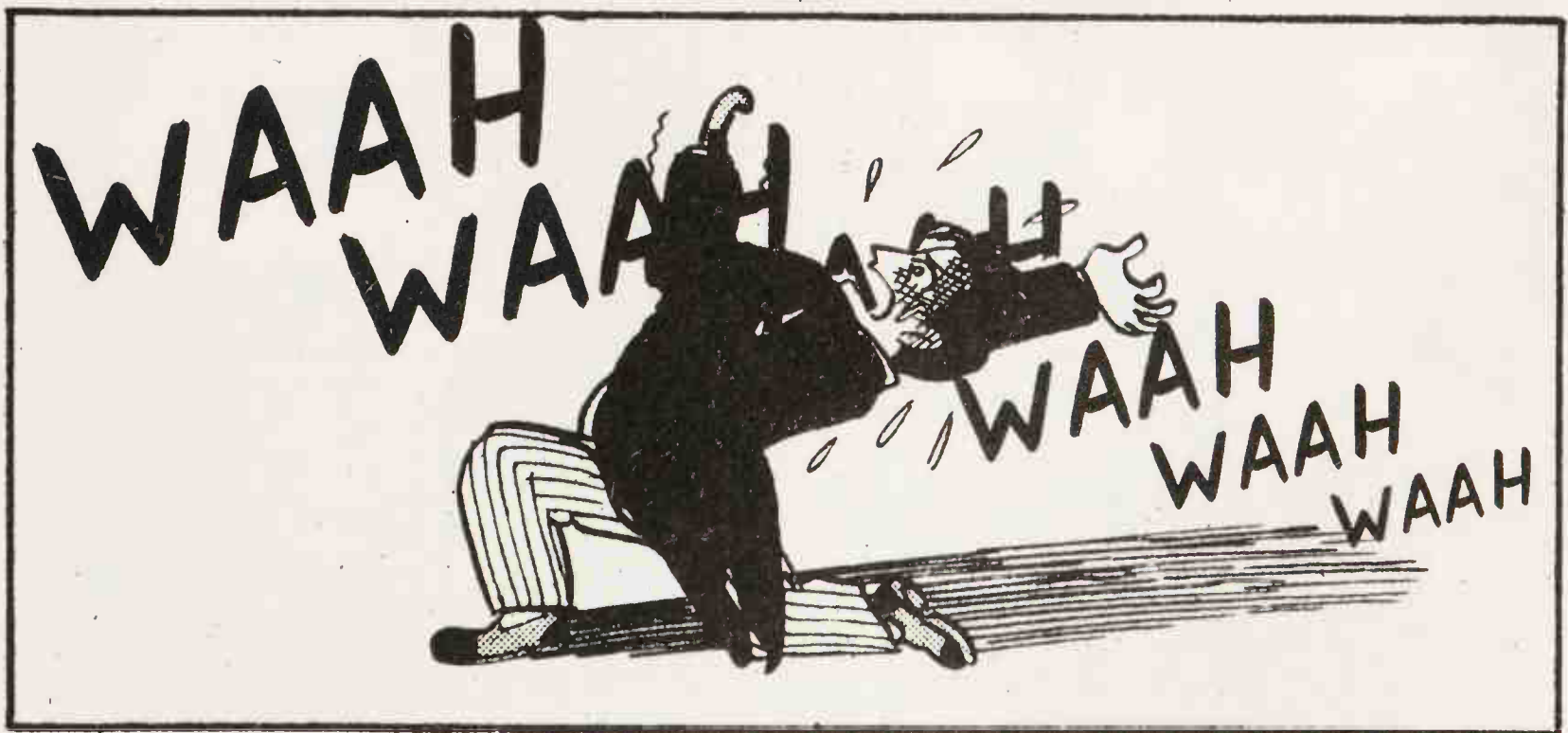
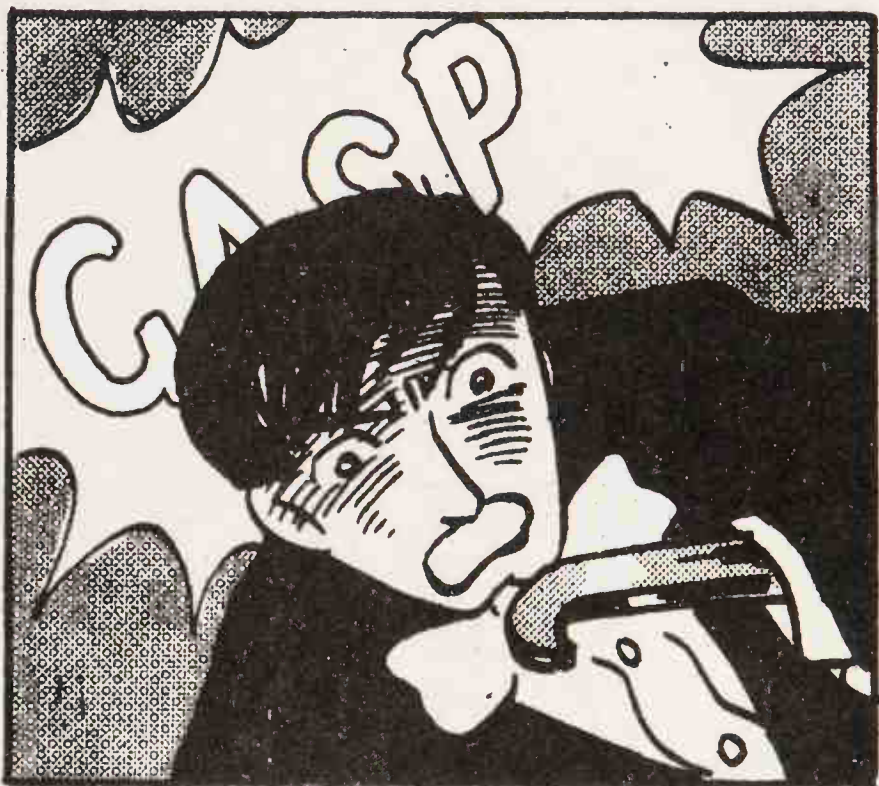
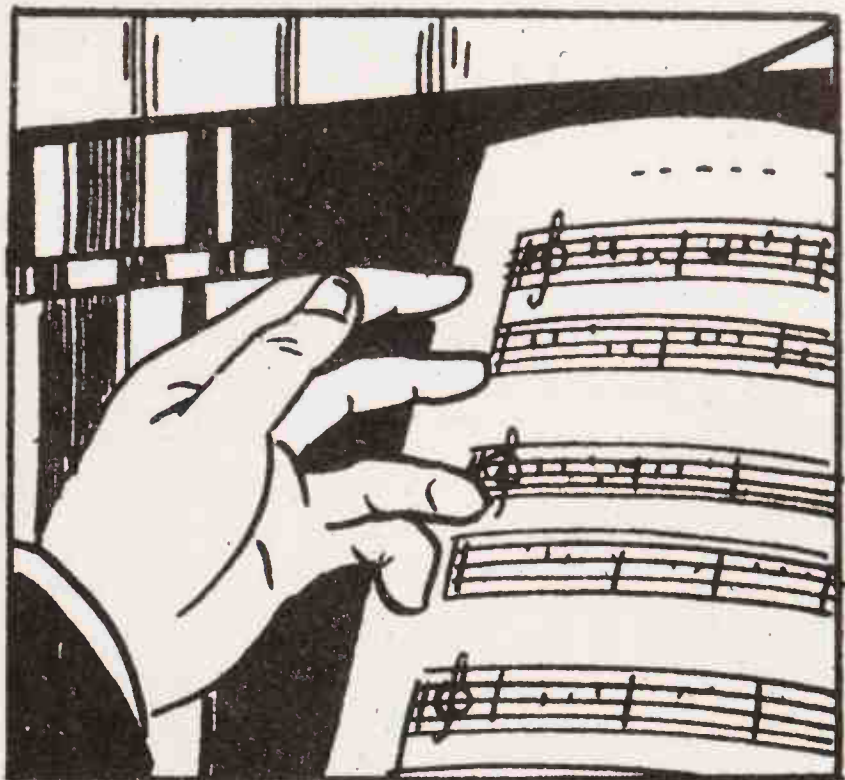
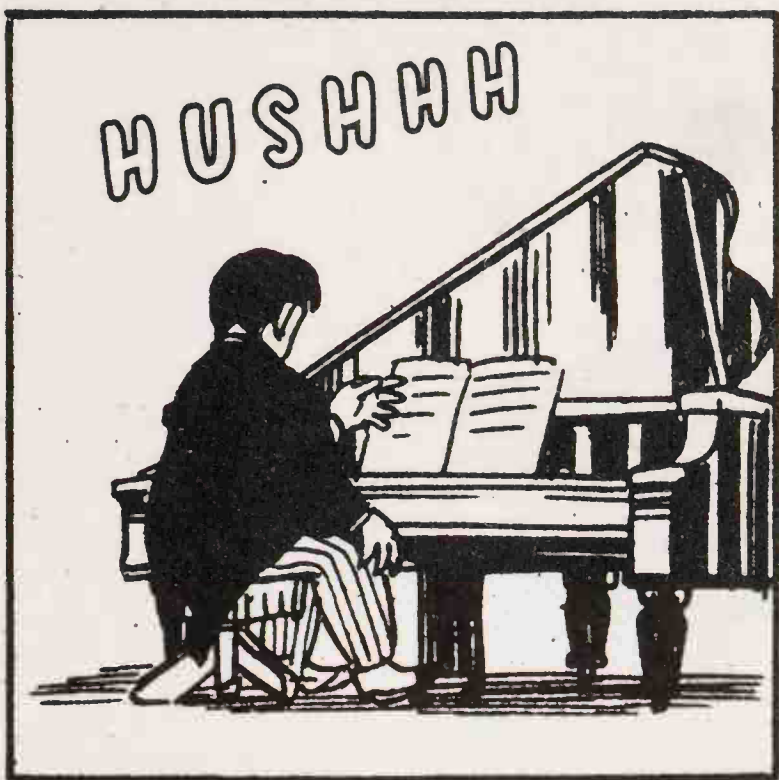


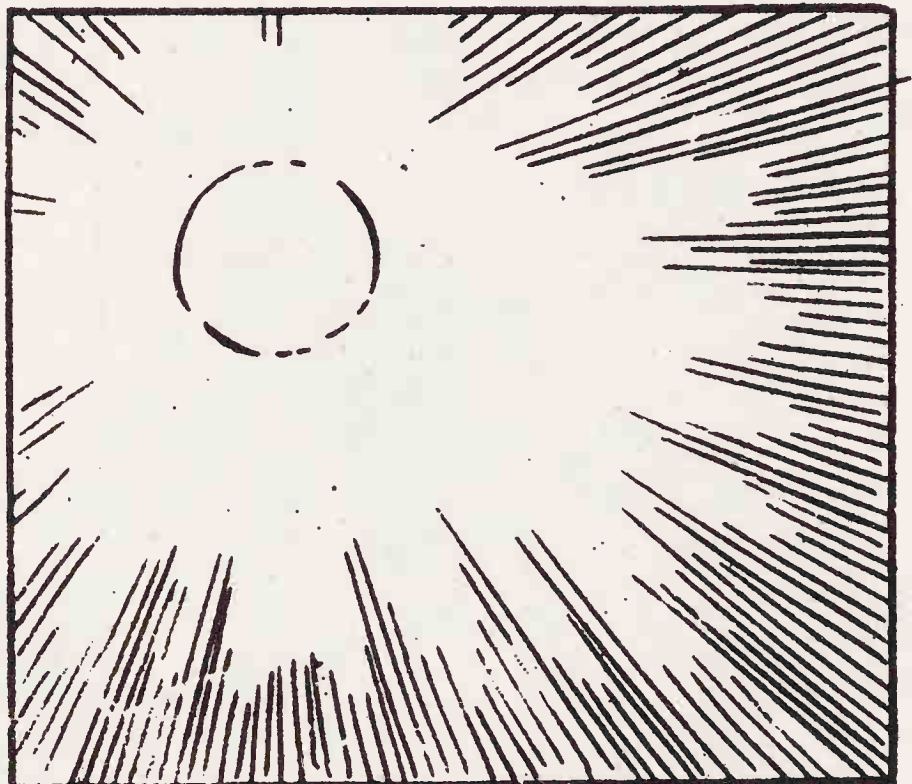
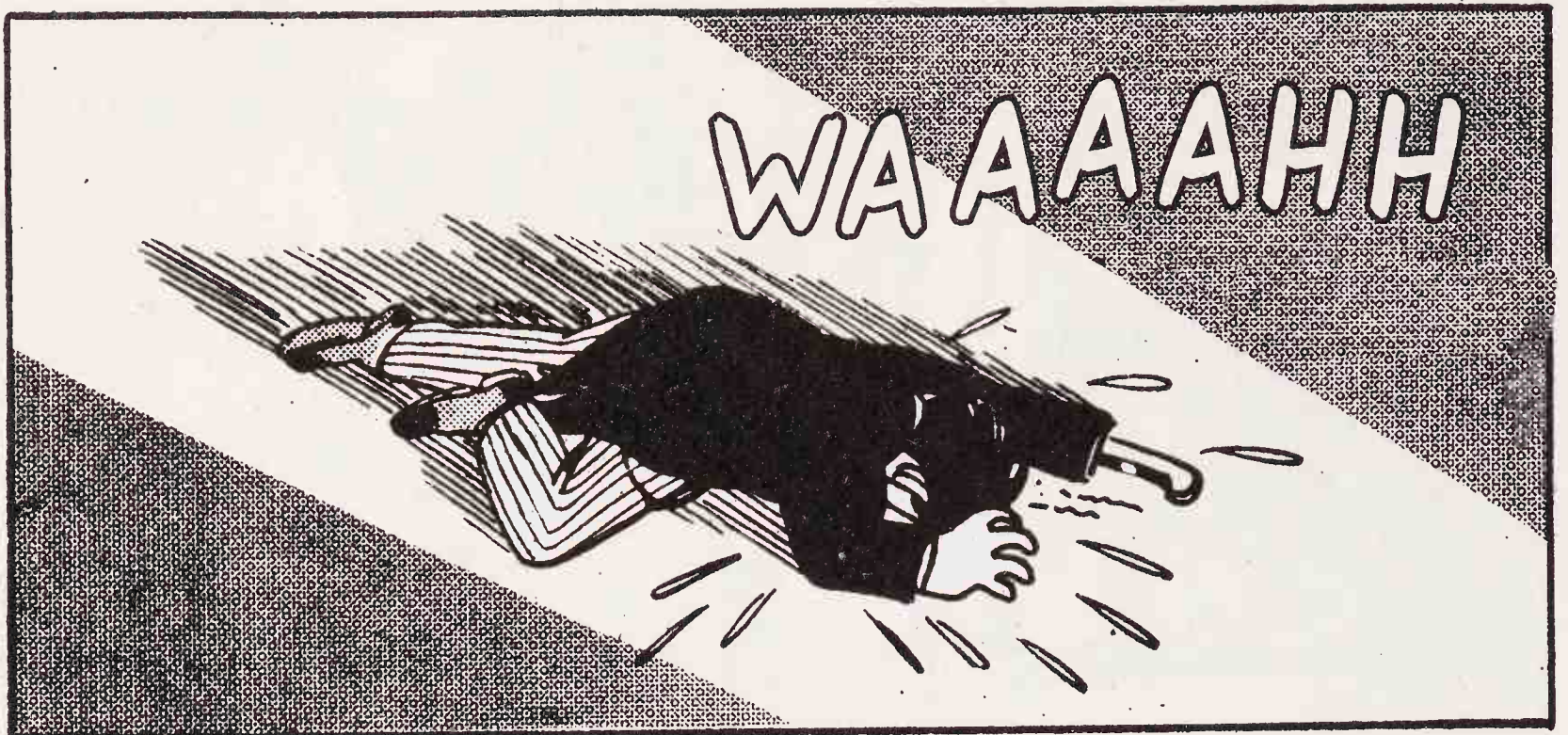


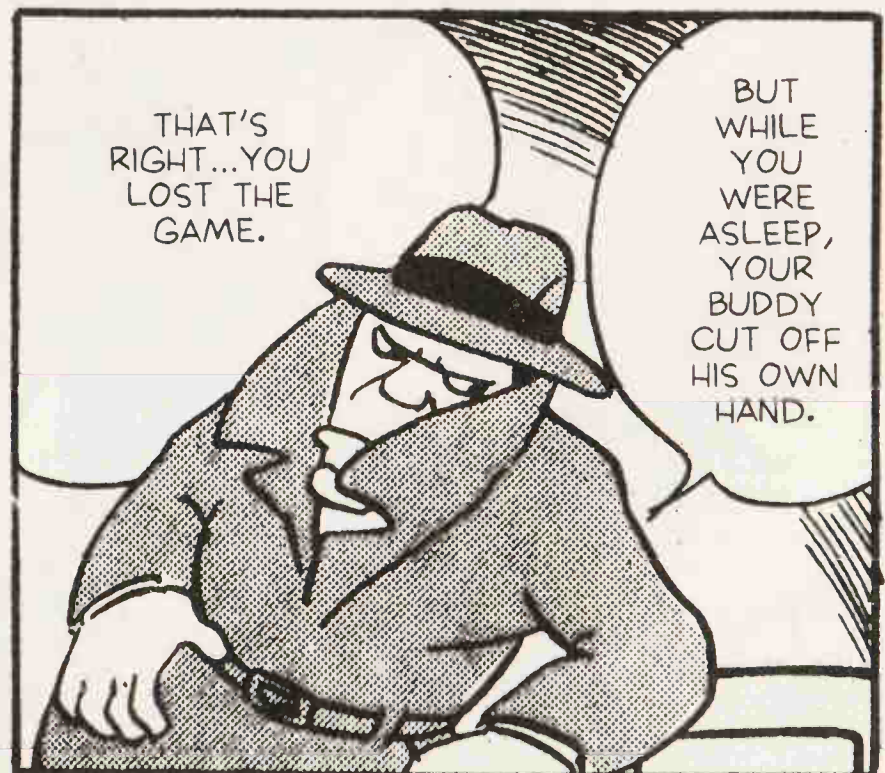


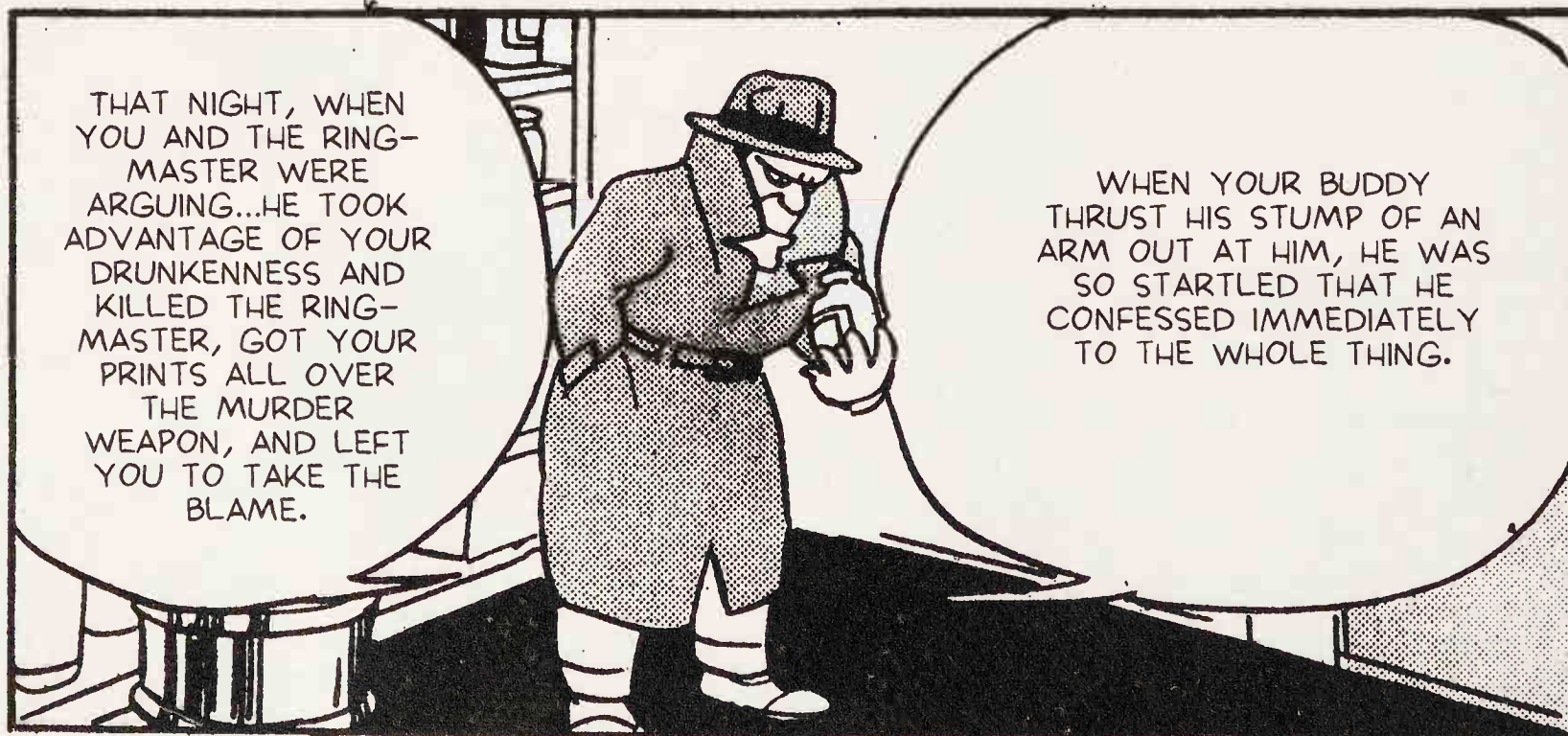


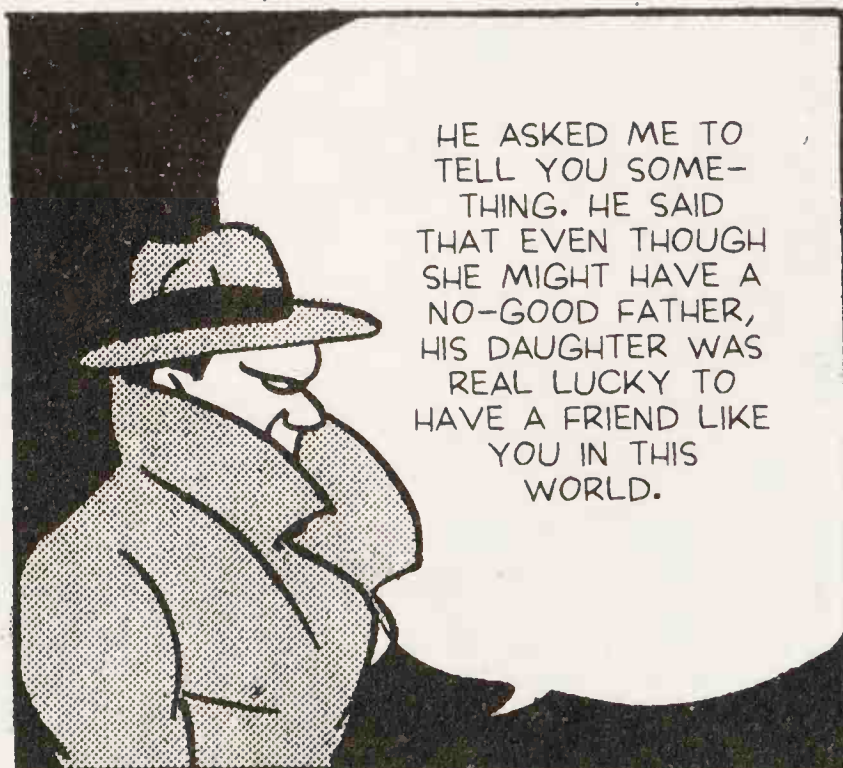
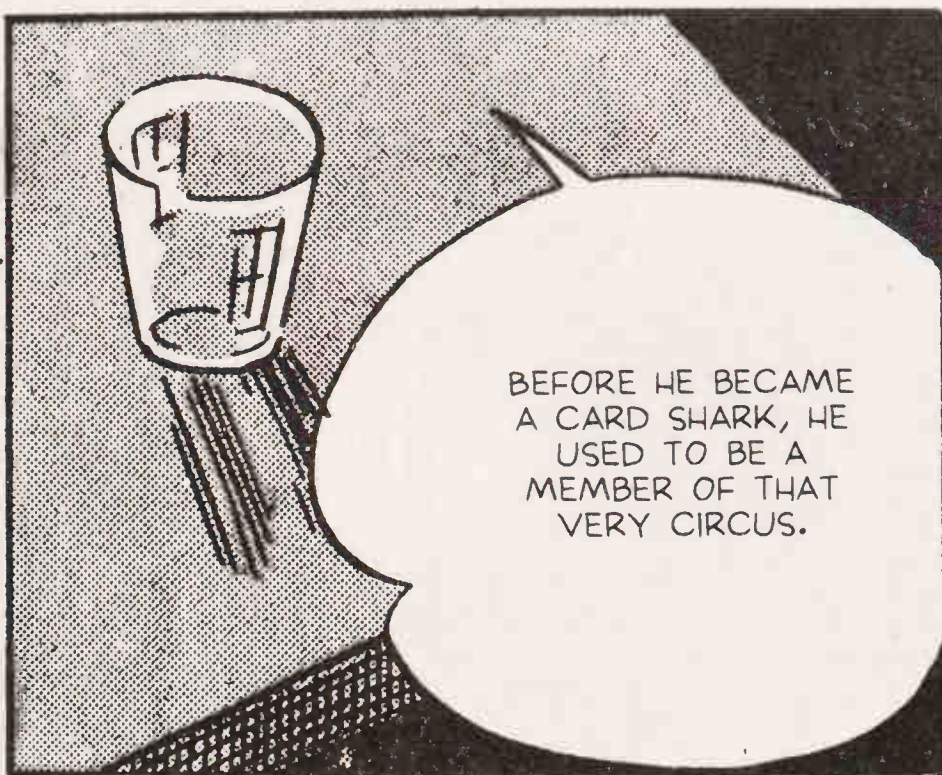














WHAT ?!
YOU MEAN...?!



THAT'S RIGHT. MISS
SAEKO WAS YOUR
BUDDY'S DAUGHTER. HE
ASKED THE RINGMASTER
TO LOOK AFTER HER
WHEN HE LEFT THE
CIRCUS FOURTEEN
YEARS AGO.



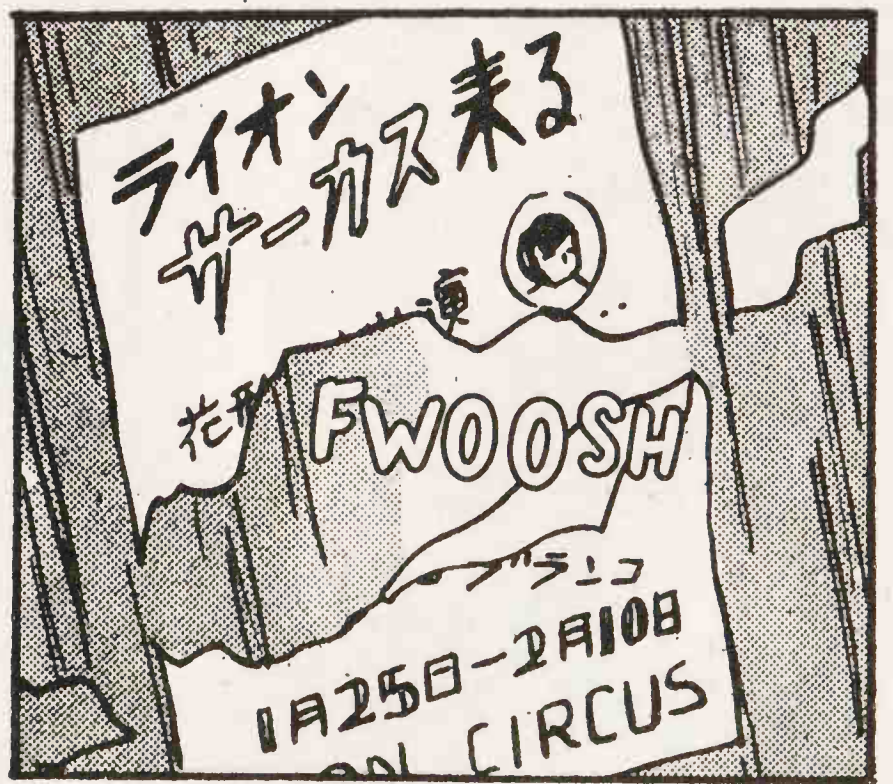
HE WANTED TO
SEE HIS
DAUGHTER...

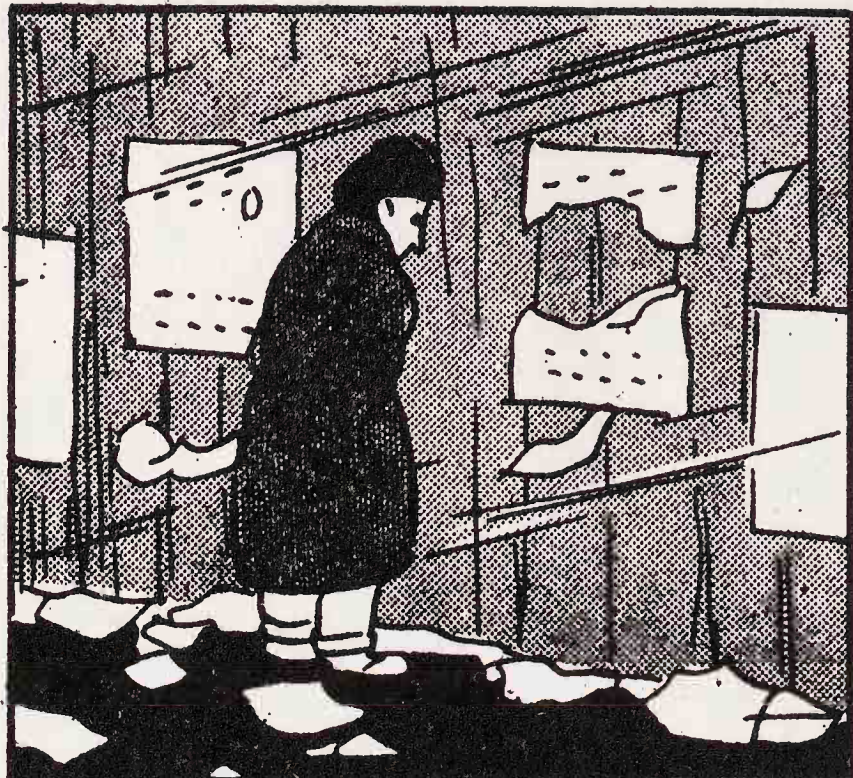


YOU SAVED MY LIFE
THAT TIME, WHEN THE
TRAIN OVERTURNED AND
YOUR BUDDY TRIED TO
KILL ME. IF YOU HADN'T
STOPPED HIM, I'D BE A
DEAD MAN.

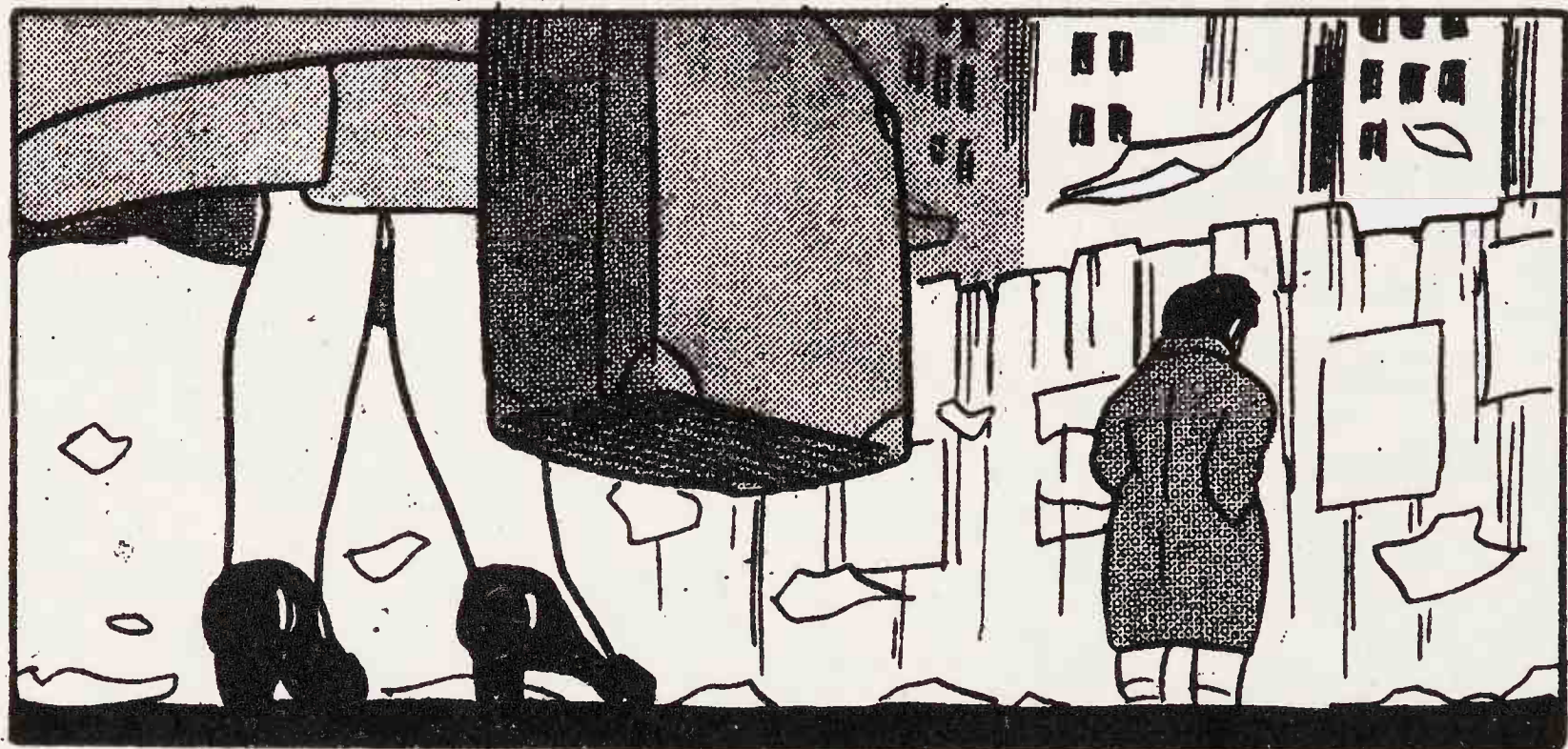


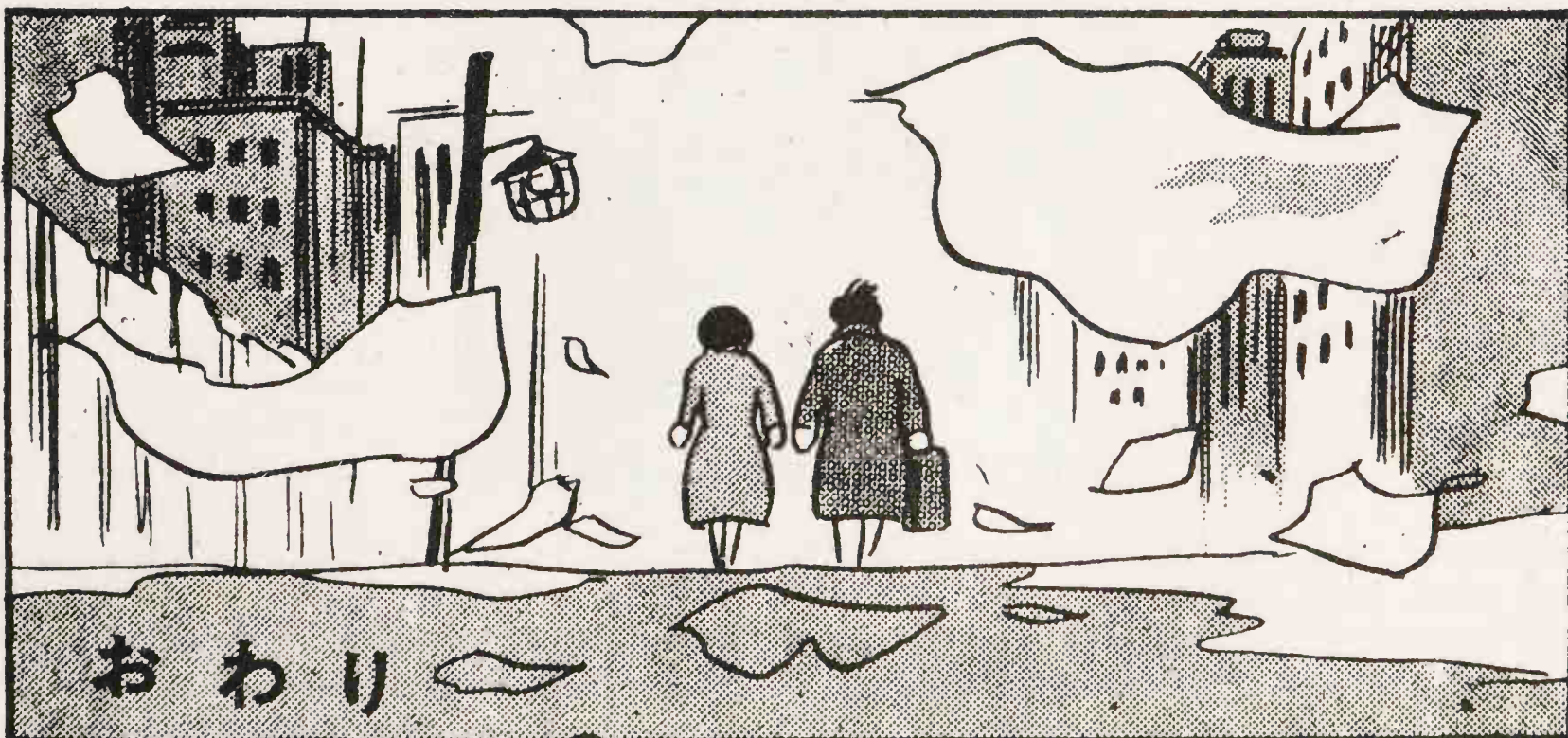
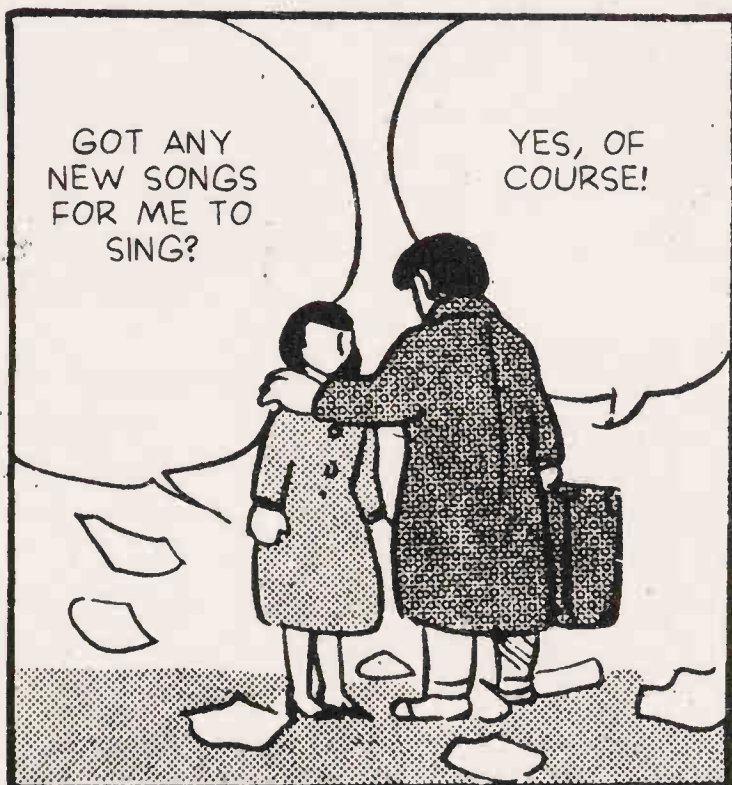
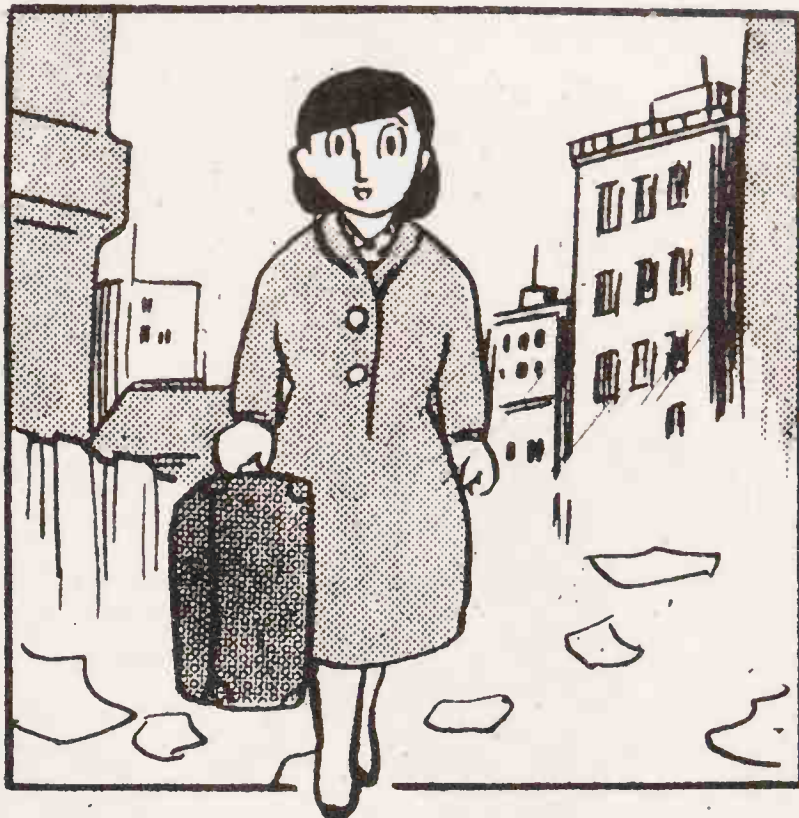
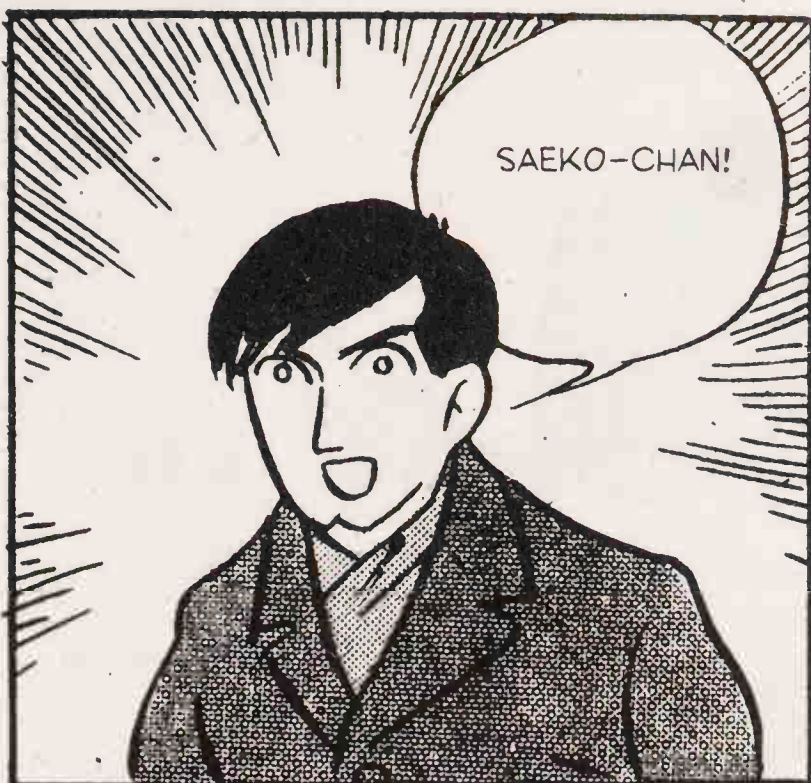
OH...AND BEFORE
I FORGET. I NEED
TO THANK YOU...

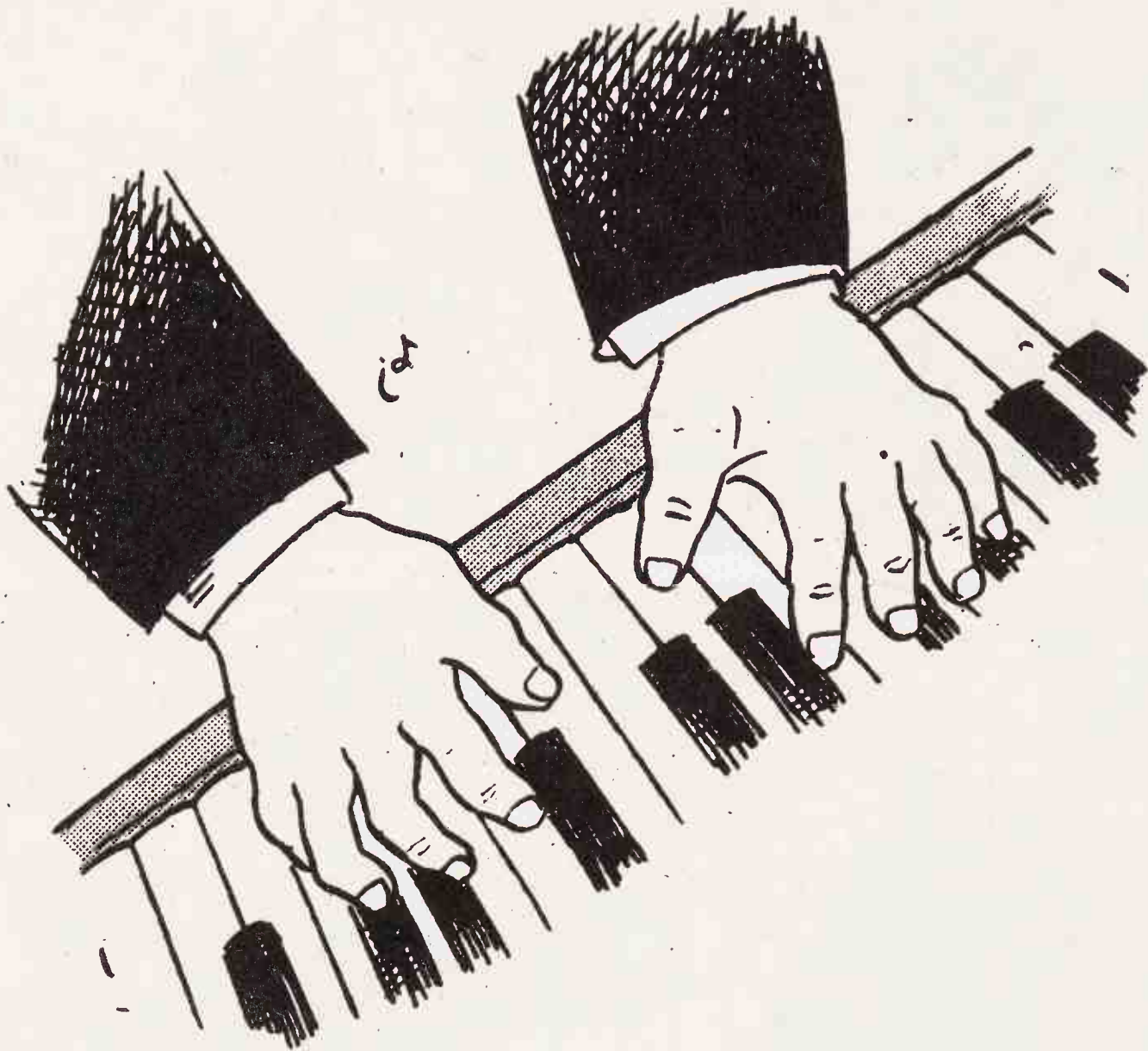




POSTER: OUR STAR SINGER, MISS SAEKO OZORA







BLACK BLIZZARD

WRITTEN AND ILLUSTRATED BY

YOSHIHIRO TATSUMI

TRANSLATED BY

AKEMI WEGMÜLLER

EDITED, DESIGNED, AND LETTERED BY

ADRIAN TOMINE

PUBLISHED BY DRAWN & QUARTERLY. ORIGINALLY PUBLISHED IN 1956 BY HINOMARU BUNKO.

Q & A with YOSHIHIRO TATSUMI

*This written interview was conducted by series editor Adrian Tomine in November, 2009
with the invaluable assistance of translator Akemi Wegmüller.*

Further details regarding the creation of Black Blizzard can be found in Tatsumi's 2009 memoir A Drifting Life.

ADRIAN TOMINE: *If you don't mind, I'd like to start with some very basic background questions. When was Black Blizzard originally published?*

YOSHIHIRO TATSUMI: It was originally published in 1956.

AT: *And how old were you at the time?*

YT: I was born in 1935, so I was twenty-one.

AT: *In what form was Black Blizzard originally published?*

YT: In those days, hardly any bookstores selling new books carried manga, so fans would borrow manga from rental book shops, which were similar to the video rental stores we have today. *Black Blizzard* came out as a 127-page book. It was published by Hinomaru Bunko, a publishing house in Osaka that catered to the rental book market. I think the first edition was around 5,000 copies.

AT: *How much experience did you have as a professional cartoonist prior to creating Black Blizzard?*

YT: At the time, I had three years of experience, exclusively for the rental book market. Before *Black Blizzard*, I had drawn seventeen book-length manga and several volumes of short stories.

AT: *Did you work with any collaborators or assistants on this book?*

YT: I had no assistants back then—I didn't have the means to pay anybody. So I did everything myself, from splitting the page into panels to the final touch-ups.

AT: *How long did it take you to produce Black Blizzard, from start to finish?*

YT: Twenty days. Back then, I generally needed a month and a half to produce one book-length manga, so this was quite fast. I didn't hesitate with this story, and I drew it all in one continuous streak of productivity.

AT: *Can you remember anything (books, movies, manga, etc.) that inspired or in-*

formed the creation of this book?

YT: The initial inspiration for a story about a pris-



1956 edition of *Black Blizzard*, published by Hinomaru Bunko.
Cover artwork by Masami Kuroda.

on escape was *The Count of Monte Cristo* by Alexandre Dumas. I really liked the scene where the protagonist, Edmond Dantès, gets himself out of jail by hiding inside a body bag. After that, in some pulp fiction magazine, I read a story—I forget the title—about two prisoners joined together with handcuffs and thought, “That’s it!” That was how I came up with the initial premise for *Black Blizzard*.

AT: *Can you talk a bit about the state of the manga industry in the mid-1950s, and how Black Blizzard fit in or differed from the other work that was being published at the time?*

YT: This is a very difficult question to answer. It’s said that there were about 30,000 rental book shops nationwide at that time, and *Black Blizzard* was published just as a boom in short story collections was starting to take off in the world of rental book manga. At the beginning of 1956, the year *Black Blizzard* was published, Hinomaru Bunko brought out a new monthly manga magazine called *Kage* [Shadow], devoted to short stories. This magazine became quite popular, and all the other rental book publishers, of which there were a dozen or so, brought out similar short story collections. This boom in short story magazines lasted for eight years or so after that. Manga artists drawing for *Kage*, conscious of themselves as pioneers of the short story genre, strove to bring new forms of manga into the world, and competed with each other to create experimental works.

I was involved with *Kage* from its very first issue, so I, too, tried to come up with new forms of expression with every work I did. And one such work was *Black Blizzard*. Since this was a full-length story, though, I had no limitations in the number of pages, and was thus able to incorporate bold new methods of expression.

AT: *What kind of response did Black Blizzard receive when it was published?*

YT: The reaction of the other young manga artists at Hinomaru Bunko was extremely good, but I don’t think there was much of a reaction at all from readers. Compared to other book-length manga I had drawn until then, *Black Blizzard* had a lot of diagonal lines, and I wondered if, in general, my pen work was too rough. However, my aim of conveying movement as realistically as possible overrode this concern, and I was able to overcome my doubts.

This is the hardship and the joy of the creative process, but it leads to a state of mind that could be described as a high, or a sense of exaltation. I have found that this sort of physical response—this sense of working with your whole body—is not something

you experience often. Today, I think that the sense of release or liberation I feel upon finishing a work has something in common with a “runner’s high.”

AT: *Why are some of the Black Blizzard pages in color, and some in black and white?*

YT: This is a vestige of the fact that rental book manga were aimed at children. Later, as readership widened to include adults, color pages gradually were phased out.

AT: *How was the coloring process achieved?*

YT: The color pages in rental book manga are called “drawing plates.” You make a trial print in black on white paper, using a thin lead plate. The artist then colors this trial print. The platemaker takes this hand-colored guide and creates four separate zinc plates, one each for red, yellow, blue, and black. The shading on these color plates is achieved using a half-tone screen, which is applied once, twice or more as needed. Colors come out darker or lighter depending on how many of these dotted areas there are.

AT: *Black Blizzard is fairly different from the kind of stories you were creating in the 1960s and ‘70s. What do you think led to this change in your work?*

YT: A major factor was that, by around 1967, rental book shops nationwide had disappeared. The spread of television accompanying Japan’s economic reconstruction, as well as the rise of weekly manga magazines, caused customer numbers to plummet. Manga publishers bound to the rental book market went out of business as well, so I had no choice but to start bringing my work out in young men’s manga magazines, from around 1968. I believe that the change you perceive in my work is the result of my readership gradually growing older.

AT: *Looking back at Black Blizzard now, how do you feel about it?*

YT: I feel nostalgic for the past, for the days of my youth. At the same time, bringing this work out as a book now is like exposing something shameful and private from my past that I’d rather keep hidden from sight—so I have conflicting feelings about it.

AT: *I think, as always, you judge your own work far too harshly, and I’m very grateful that you’ve allowed us to publish this book.*

YT: Thank you for the warm support and cooperation you always give me whenever one of my books is published.



Yoshihiro Tatsumi, circa 1956

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In 1956, at the age of twenty-one, Yoshihiro Tatsumi arrived as a major new talent in Japan's burgeoning manga industry with the publication of his graphic novel *Black Blizzard*. With influences ranging from Osamu Tezuka to Alexandre Dumas to Mickey Spillane, Tatsumi's *noir* thriller displayed a cinematic, hard-boiled aesthetic, as well as a prodigious knack for inventive, fast-paced storytelling. Long out of print and never before published in English, *Black Blizzard* is a rare piece of Japanese cartooning history and an enduring work of high entertainment. Drawn & Quarterly Publications and series editor Adrian Tomine are proud to present this lost treasure from a modern master.

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